



Kingdom

INTERNATIONAL DRAG KING MAGAZINE
FALL/WINTER 2001
KINGDOM vol.I

Including:
Interviews
Profiles
Poems
Photos
Information
Art
&
Everything
KING!

Contributions
from kings in:

Australia:
Melbourne

Canada:
Toronto, Ontario
Winnipeg, Manitoba

Japan:
Kadena, Okinawa

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International Drag King Magazine

for their inaugural edition.

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photo by: Kevin Kelly

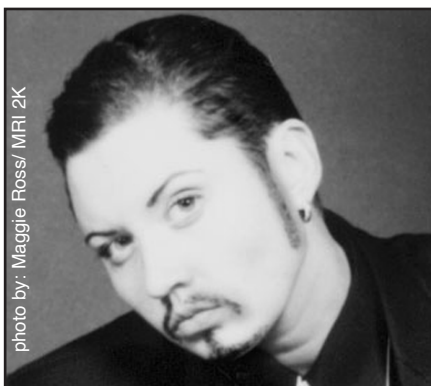


photo by: Maggie Ross/MRI 2K

Co-Publisher, Co-Editor & Co-production Coordinator

For me *Drag King* is a forum for gender exploration addressing one's masculinity and celebrating that identity and/or expression. **Kingdom** is a collection of works celebrating kings and their allies from all over the world in an attempt to bring together king experiences, histories and cultures. What a significant impact we have all made. Long live the King!

I want to send a heartfelt thanks to everyone who has generously contributed to the production of **Kingdom**. I want to especially thank Ken Vegas for his creative genius, advice and for the many hours making this publication look simply awesome.

I hope you all enjoy **Kingdom**. I certainly enjoyed putting it together and consequently getting to know myself as a king a little better as well. Until the next publication,

In king solidarity,
Carlos Las Vegas
Winnipeg, Manitoba, Canada

Co-Publisher, Co-Editor & Co-production Coordinator

If we can't find a door then we will have to build one. So the media is just waking up to the vast culture of Drag Kings from all over the world. Creating this magazine, we hope, will encourage other publications to talk to the kings in their communities, so the world can gain a greater understanding of how awesome our community is.

Carlos and I took it upon ourselves to create a platform for all kings to express themselves in an unedited way. We really want to honor the kings included in this magazine for expressing themselves fully and entirely. We opened the blank pages of this publication for these wonderful kings to fill. We also offered up space for kings and our allies to show us their of king photographs, illustrations and poetry.

I want to personally thank Carlos for his tireless dedication, all of the e-mails, phone calls and basically taking it upon himself to gather all of the contents you will see in the following pages. Also, I am completely honored that all of the kings we contacted responded to us enthusiastically with their awesome contributions, making our inaugural edition of **Kingdom** as successful as it is. We hope that **Kingdom** will provide a home for kings to have a voice for the world to hear.

In king solidarity,
Ken Vegas
Washington, DC, USA

Kingdom

FALL/WINTER 2001

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Kingdom is produced by
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Questions or Comments:



Kingdom
Mission Statement:

Our mission is to provide drag kings, male impersonators, gender benders, illusionists, deconstructionists, and all those interested in the art of male mimicry a positive, proactive, and supportive venue for expression.

We also strive to promote and expose king culture not only within queer space, but also the public-at-large.

We welcome and strongly encourage any feedback that enhances Kingdom International Drag King Magazine as well as any other ideas that strive for the betterment of drag king culture.

Kingdom
International Publishing

Publishers, Editors and Production Co-ordinators:
Clarissa (CJ) Lagartera
aka Carlos Las Vegas
Kendra Gracie Kuliga
aka Ken Vegas

Cover Photo: Maggie Ross /MRI 2KI

Contributing Editors:
Richard Hansen
aka RC & Electra Storm
Rebekah Kilzer

Content Contributors:
Annie Toone • San Francisco, California, USA
Billy Slick • San Francisco, California, USA
Carlos Las Vegas • Winnipeg, Manitoba, Canada
Christopher Noel • Toronto, Ontario, Canada
Diane Torr • NYC, NY, USA
Dred • NYC, NY, USA

Erin Hunter • Washington, DC, USA
Erin O'Neill • San Francisco, California, USA

Flare • Toronto, Ontario, Canada
Jake • Columbus, Ohio, USA

Johnny Kat • Washington, DC, USA

Lance • Seattle, Washington, USA

Ken Vegas • Washington, DC, USA

Metro Kings • Minneapolis, MN, USA

Mo B. Dick • NYC, NY, USA

Pat Riarch • NYC, NY, USA

Susan "Stu" Justin • Toronto, Ontario, Canada

Tom Erge • Melbourne, Australia

Tre • Kadena, Okinawa, Japan

Wytt • Washington, DC, USA

Contact us, so you can have a voice!

Kingdom

INTERNATIONAL DRAG KING MAGAZINE
FALL/WINTER 2001
KINGDOM vol.I



Kingdom

is created for all of
us to have a voice in
the king community.

We are always looking for
artists, kings to interview, photographers, poets, writers, &
anything that we can publish that is KING by kings and our allies.



The How To's of *Kinging*:

Where does one begin? The following are some tips that have been used by several drag kings and male impersonator's. While this section is limited, use whatever technique works best for you, and take it from there.

Facial Hair Make-Up



Eye Shadow

Dark eye shadow is the easiest application to achieve the 5 o'clock shadow look as well as for emphasizing particular facial features, making them look more prominent under special lighting. Those features include the forehead, nose, jaw line, and neck (Adam's apple). Apply eye shadow with applicator or sponge and blend.



Cork

Cork is not used as often but is great for achieving a stubble look. To use cork, burn the end of a cork lightly and wait for cork to cool off. Use cork by lightly dabbing or lightly sweeping on the face. Used correctly, a one to three day growth look should appear. Cork is best used for sideburns or the 5 o'clock shadow.



Crepe & Human Hair Clippings

Crepe or hair clippings are the most commonly used materials for facial hair applications. Deciding to use either crepe

or hair clippings is completely up to you. Both can achieve that realistic look, but make sure that what you use makes sense to your physiology (eg. don't use crepe hair excessively if you have thin hair). To apply the hair, most use spirit gum or liquid latex as an adhesive. Both adhesives may be acquired at most theatrical or costume merchandisers.

Tip: Spirit gum remover can irritate sensitive skin. You can purchase a more oil based product such as make your own remover by mixing 2/3 baby oil with 1/3 alcohol.

Crepe Preparation

Crepe hair can be purchased at most theatrical or costume merchandisers. The drawback to crepe is that crepe colors may be limited, so it may be difficult to get an exact match with your natural hair color. Crepe is sold in a tightly braided rope and therefore has a tighter curl to it once unraveled. For a more realistic look, iron or steam the stretched crepe until a desired relaxed look is achieved. Cut off preferred length and apply.

"Facial Hair, Binding, Packing & The Swagger"

by: Carlos Las Vegas
Winnipeg, Manitoba, Canada



"The Three Day Growth"

For the three day growth, cut the crepe/human hair finely and evenly so that it's almost dust like in texture and appearance. Choose preferred adhesive (spirit gum, etc.), apply on face. Wrap a chamois or stocking around your finger and pat the glue area until it is tacky and the artificial shine is gone. Take the chopped hair either on your finger or using rouge brush and apply to the tacky area in even sweeping motions.

Another technique involves putting the glue on the face, patting with a stocking to get rid of the shine and then applying lace netting to the glued area. Once lace netting is in place, take the hair and apply it to the tacky area that has the lace over it. Once the entire area is covered with chopped hair, carefully pull the lace away from the skin. As the lace is pulled away the chopped hair is directed through the lace.

Remember to pull the lace in the natural growth

direction of the hair pattern. **Longer Moustache/ Beard**



Creating a moustache and/or beard is more time consuming and takes a lot more practice. Crepe is usually the hair of choice.

Newly purchased crepe needs to be conditioned or relaxed. At the same time, keep in mind that a realistic beard retains some wave. Condition crepe as mentioned earlier.



Moustache application

Gather the relaxed crepe in one hand and with the other hand, using sharp scissors, cut across horizontally to create a straight edge.

To create a moustache, the application needs to be layered and built upwards on the face. Therefore, apply glue to the lower area of the top lip and place the straight edge of the crepe on the glue. Wait a few seconds and cut off the excess crepe. Again repeat the previous step but work your way up over the top lip, each time cutting off the excess crepe.

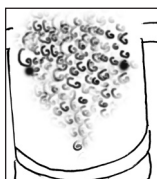


Beard application

To create a beard, the technique is very similar to a moustache. Preparation of the crepe is key. Stretch the crepe vertically until you can tear off a piece of crepe.

The result is a natural end growth of a beard. Cut across or pull apart the desired length, and apply on to the face using the upward layering technique (see moustache application).

Chest Hair



Using the same principles of building a beard, chest hair can be applied easily. For a thick curlier look, take the crepe hair and stretch it out thinly and evenly. Then apply glue on to chest and apply the crepe.

How To's continued...

Trimming after the hair is set may be necessary. You may also use the lace netting technique. Make sure that the netting is more porous than that used for the face. Some achieve that cheezy "machismo" look by purchasing doll hair. Doll hair can be purchased at your nearest craft or toy store.

Eyebrows

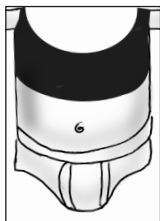


This may or may not be an issue but accentuating the eyebrows by making them thicker and/or darker can make them a more masculine feature. Using eye shadow or an eyebrow pencil is best. To apply, follow the natural growth of the brow and thicken and widen. You can find an eyebrow pencil where any make-up is sold.

Binding the Breasts

Binding may be the most difficult part of the transition. It requires some physical skill, as breathing may be labored. The most common techniques for those with larger breasts are sports bras, plastic wrap, or tensor bandages. Whatever method is used to use, keep in mind that it may be difficult to move and, especially, breathe. Practice different breathing techniques, as needed.

Sports Bras



Purchase a sports bra that is at least one size smaller than yourself. You may then want to add additional duct tape to keep the breasts down. To do so, lift arms and tape in layers starting from the top and working your way down. It is entirely possible to accomplish this task with only one person.

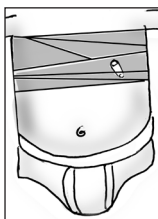
Keep in mind that the direction of the breasts should be lowered towards the armpits.

Plastic Wrap



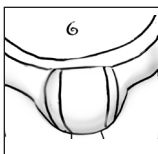
The benefit of plastic wrap is that width really helps pack the breasts down evenly. The draw back is that plastic doesn't breathe. Reinforce the wrap with duct tape or packing tape.

Tensor/ACE Bandages



The most commonly used method is tensor/ACE bandages. You can acquire them in any first aid section of a drug store, medical store, or sports store. The wider bandage is optimal but is quite costly. A couple of narrower bandages will suffice. When applying the bandage, work from top-down, pushing the breasts down and outward toward the armpits. Working top-up will result in over exaggerated and unrealistic-looking pecks (unless that is what you want to achieve). Reinforce the bandage with duct tape, keeping in mind to tape top-down.

Packing



Every king's favorite section! Pack with what you are most comfortable. Whether you pack with rolled up socks, dildos or silicone replicas, they are all fabulous! Specific packing dildos are difficult to acquire. However, sometimes they can be purchased at your local adult toy store or ordered on-line. (See resource guide page 77).

Some kings make their own packs at home by filling a condom with hair gel or with gak. Gak is a substance that can either be purchased at the toy store or can be made at home.

GAK recipe

What you will need:

- **Solution A:** 1 cup water
1 cup white glue
- **Solution B:** 1 1/3 cup warm water
4 tsp. borax laundry booster

Instructions:

- 1.) Mix ingredients in solution A together in a medium bowl.
- 2.) In a second medium bowl, mix solution B ingredients in together until the borax is completely dissolved.
- 3.) Slowly pour solution A into solution B (DO NOT MIX!).
- 4.) Roll solution A around in solution B 4-5 times.
- 5.) Lift solution A out of solution B and knead for 2-3 minutes.
- 6.) Store GAK in an airtight container or plastic zip bag.

It's important to note that when you do pack, make sure you are wearing appropriate underwear. You don't want your pack to fall down the side of your pants and onto the floor. How embarrassing! It has happened to the best of us.

The Swagger/Strut

For the swagger or strut, the best advice is to study how bio males walk. Here are some points to consider: Lead with your chest as your centre of gravity. Keep your posture broad. When binding, your shoulders may appear larger and more broad as your breasts are tucked underneath your armpits. Work with it to your advantage. Do not sashay as if you are a runway model. Unless you are emulating an effeminate man, stay more square and broad. Walk with a longer stride and more bow-legged than usual. Some men walk with their head lowered and lead with their eyes. This may work for the king as we lack a predominant adam's apple.

Note: This feature is a brief introduction covering the basic elements of Kinging. However, watch for features in future issues that will go into greater depth on the How To's of Kinging.

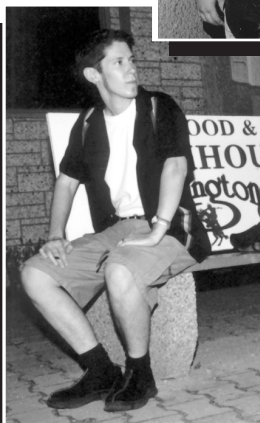
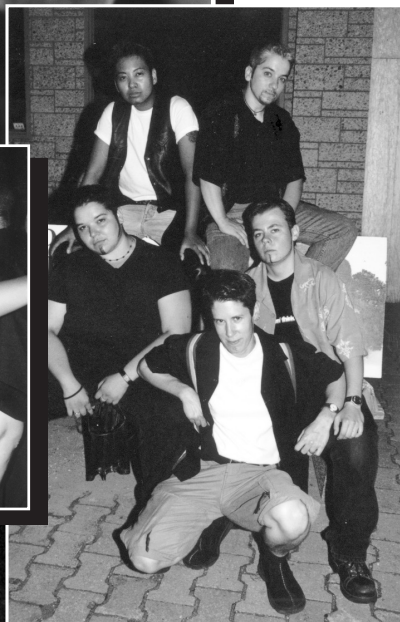


photo by:
Maggie Ross/ MRI 2K

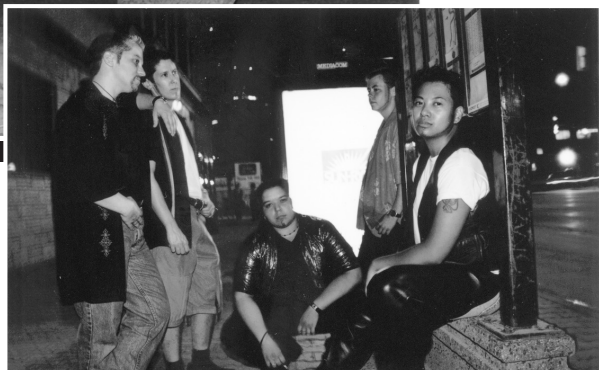
AUGUST 2001



BOYZ NIGHT OUT



KINGS OF WINNIPEG PHOTOS BY: KEN VEGAS

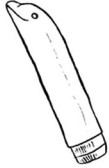


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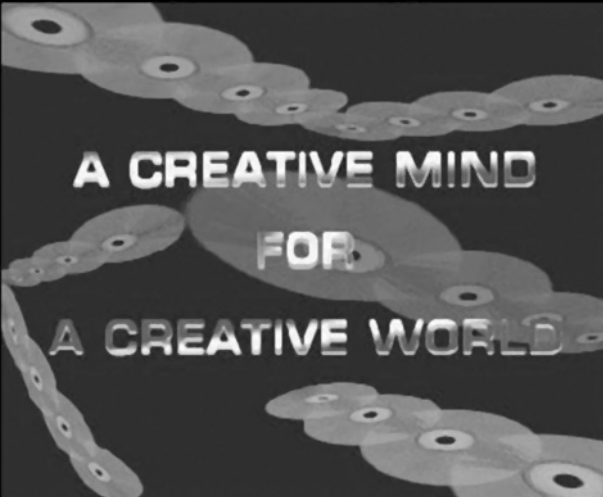
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DIANE TORR

"king ambassador to the world"

New York City, New York, USA

DK Profile

How long have you performed as a Drag King?

I've been performing in drag since 1982, and started teaching drag king workshops in 1989 - that was actually the first time the phrase "drag king" was used and it was coined by my make-up artist, Johnny Science.

Name the cities/countries that you have performed as a king?

U.S. - New York, Boston, Minneapolis, San Francisco, San Diego, Baltimore, Chicago

Canada - Toronto, Hamilton

U.K. - London, Leeds, Manchester, Hull, Brighton, Glasgow

Switzerland - Bern, Zurich

Germany - Berlin, Hamburg, Hannover, Dusseldorf, Munich, Gronigen

Austria - Vienna

Holland - Amsterdam, Arnhem, Eindhoven

Denmark - Vordingborg

Finland - Helsinki

Turkey - Istanbul

What are some of your drag king accomplishments?

I was nominated by the Guardian Newspaper in the U.K. as one of the women of the millennium as drag king pioneer and "Drag King Ambassador to the World!"

Drag King Projects: performances, workshops, "Brother for a Day" - a drag king event I've organized for three years in succession on December, 1st (World AIDS Day) in which the sisters of brothers who've died of AIDS can be them for a day.

What was your most memorable drag king experience?

Being chased through the streets of Hannover with a bunch of other drag kings by a group of Turkish workers who were running after us and calling Schwul Sau" (means "homosexual pig"). They were intent on beating us up as they thought we were a group of gay men.

Who is your drag king mentor?

Claude Cahun

Name some of your drag king personas:

(I have several Drag King characters) Danny King, Jack Sprat, Charles Beresford, & Hamish McAllister

What your character is most known for?

Each character is different and challenges me differently, e.g. Jack Sprat is an old mod who used to know The Who when they were The High Numbers, and he speaks in a cockney accent and is a real lout.

Hamish McAllister is a shipping clerk from Dumfries, who is a Robert Burns aficionado and knows all kinds of dirty poems and songs and he speaks in a Scottish accent. Charles Beresford is gay writer who lives in the West Village. Danny King is a family man from Pittsburgh, Pennsylvania.

Can you give some advice for other drag kings?

It's a real challenge, and can be scary, but fun, to take his to the streets and travel around on public transport and go into bars and cafes, strip joints, pool halls, sports bars and places you wouldn't normally go as women.

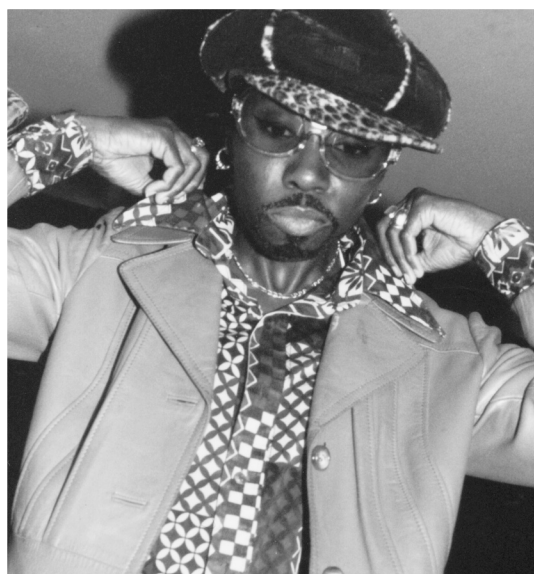
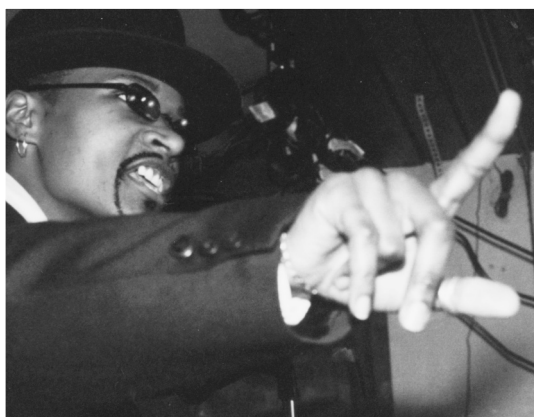
Anything else that should be noted with your profile?

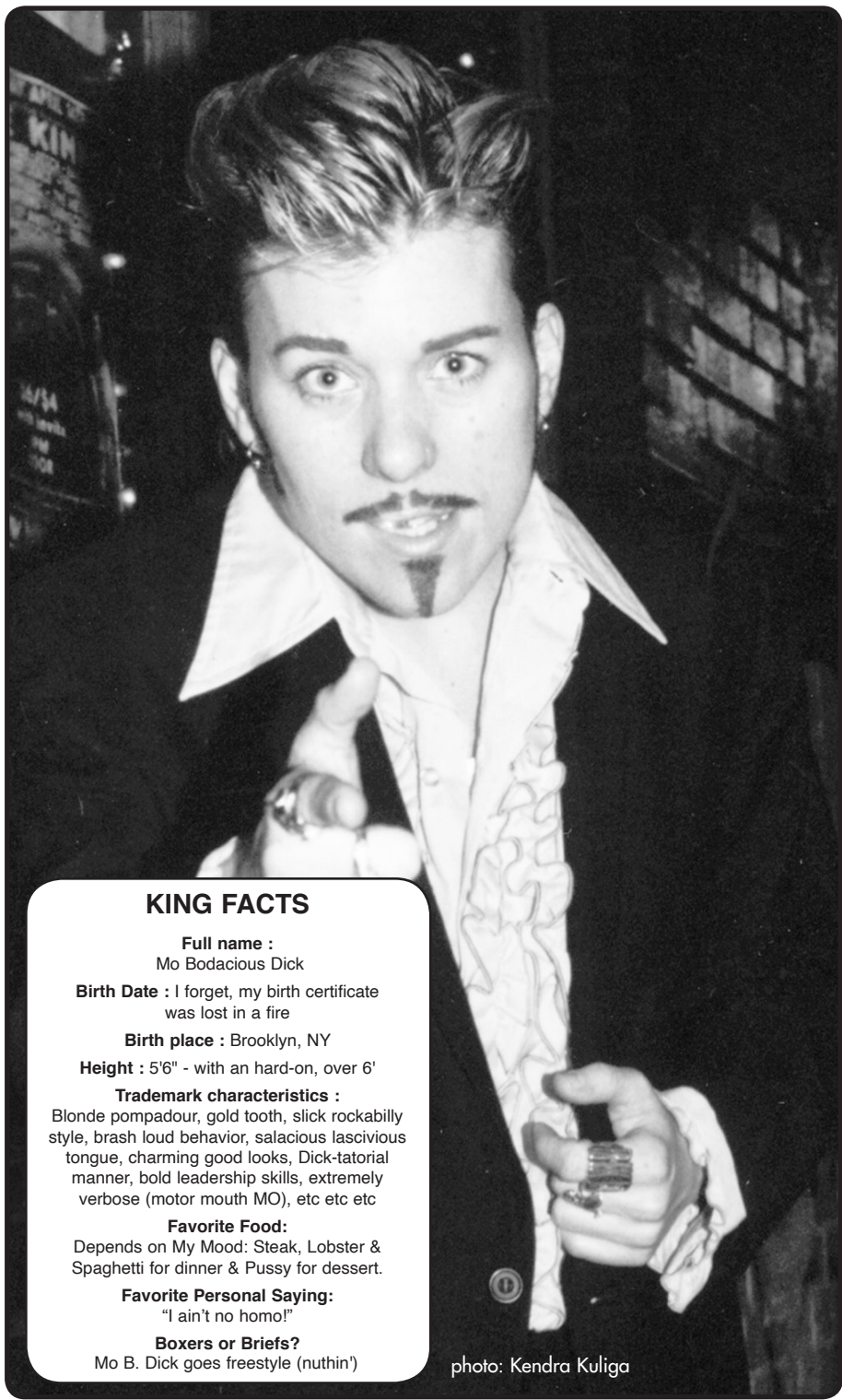
I'm committed to making the concept of "drag king" available to all women, so they can have the option to try this at some point in their lives.



Meow Mix Drag King Show • New York City, NY







KING FACTS

Full name :

Mo Bodacious Dick

Birth Date : I forget, my birth certificate was lost in a fire

Birth place : Brooklyn, NY

Height : 5'6" - with an hard-on, over 6'

Trademark characteristics :

Blonde pompadour, gold tooth, slick rockabilly style, brash loud behavior, salacious lascivious tongue, charming good looks, Dick-tatorial manner, bold leadership skills, extremely verbose (motor mouth MO), etc etc etc

Favorite Food:

Depends on My Mood: Steak, Lobster & Spaghetti for dinner & Pussy for dessert.

Favorite Personal Saying:

"I ain't no homo!"

Boxers or Briefs?

Mo B. Dick goes freestyle (nuthin')

photo: Kendra Kuliga

MO B. DICK

New York City, New York, USA
Interview by Clarissa (CJ) Lagartera

DK Interview

note: Drag King = DK

What is a Drag King to you?

Rev Jimmy Johnson says it best when he's asked "What is a Drag King. I wanna know?"

"A Drag King is a person who wants gender euphoria; a Drag King is a person who has accepted their female masculinity; a Drag King is a person who likes fast cars, cheap women, and sleazy men."

Basically I think a Drag King is any person - whether male, female, trans, transgendered, lesbian, gay, straight, bi, whatever - who is interested in the fine art of male mimicry. A Drag King embodies a camp aesthetic that is to say embodying comedy, parody, fun, character exploration, role playing, etc. A Drag King is a larger than life character/persona willing to take center stage and have fun with life and all the deliciousness that human behavior conjures up.

Describe your first time in drag :

The very first time I went into drag was a total gas. I creamed my jeans when I stuffed a pair of socks in my panties. There was something so erotic, exciting, and scary about it that I knew I had to do it again & again & again & again & again ...

I was first introduced to Drag Kings when I spent summer '1995' in Provincetown, Massachusetts. I met Julie Wheeler who does a mean Elvis impersonation and Buster Hymen who slayed me with his Jim Morrison routine.

After queer summer camp, I travelled the United States visiting friends and family. While I was in San Francisco, a friend gave me an article on the Drag King scene there. I was blown away reading about all of them, checking out all their hot mugshots. What struck me was a woman who didn't fit the stereotype I previously thought was necessary to be a Drag King. She was a bisexual, married to a man, who worked as a secretary by day and strutted as a Drag King at night. The transformation was astounding - I was intrigued. Anybody can do it!

So when I returned to NYC after a lengthy sojourn, I was besieged with an overwhelming urge to do it. I got my haircut, saved the clippings, bought a bowling shirt with the name 'Dick' emblazoned on it, and went to my pal Michael's (aka Drag Queen Mistress Formika) to unleash my inner man. Coming from a family of 10 kids (6 brothers/3 sisters) and a dominant father, it wasn't too difficult coming to terms with 'him'.

Clothed in baggy jeans, 'Dick' bowling shirt and goatee, I went to Meow Mix (rock'n'roll lesbian bar in east village) when it was only a Saturday night party. On my way there I had to pass through a group of banjee boys hanging on the corner - "oh shit I'm dead now". After a nod hello, I kept on strutting, turned the corner & laughed my head off. Wow I'm doing it! I didn't get beaten up. I can pass.

When did you start Kinging?

NYC has a long history of male impersonation that can be traced back to the late 1800's. There were a few pioneering women who worked in theatres & vaudeville dressed in men's clothing. In the roaring 1920's there were open vibrant scenes in Harlem & Greenwich Village where women took to the stage dressed in tuxes and sang to their female lovers. And of course there was the indomitable Storme Delarverie who was the only male impersonator in the Jewel Box Revue which hit its stride from the '40's to '60's. She in fact lives in the Chelsea Hotel and works as a bouncer at Henrietta Hudsons. from the 70's to 90's there several influential Drag Kings like : Diane Torr, Shelly Mars, Nicole Zaray, Trash, Peggy Shaw, Julie Wheeler, Buster Hymen and many more. They were featured as much then as we are today in print & TV (i.e. Joan Rivers Show & Geraldo Rivera & Phil Donahue).

Can you tell us about how the New York City Drag King scene started?

This is a VERY little bit of NYC DK/male impersonation history that may seem trite to some, but I think is pertinent to all. There is a strong lineage to what we do today; these women made it possible for us to thrive in a safe, fun environment. It's not only important to pay homage to them but to give credit where it's due.

When I first started as a DK, there was a monthly DK contest (butch parade, really) at a club called HerShe Bar, and a DK dating game hosted by Buster Hymen. This is where we all met, forming instant camaraderie. It was a very active, supportive, fun, fresh, non-competitive, naive, burgeoning scene. With such an entertaining, wild pack of DK it was no wonder Club Casanova was so successful.

Talk about Club Casanova...

Club Casanova (to my knowledge) was NYC's first weekly Drag King party devoted solely to Drag King's - DK host, DK doorperson, DK DJ, DK gogo dancers, different Drag King shows each week, and Drag King's milling around the packed house.

At first it was a daunting arduous task as it had never been done before. The isolated individuals who performed around town from time to time gave crowds a glimpse of Drag King's, but since they were few in numbers many people didn't think a party devoted solely to Drag King's would work. As a true Aries, I took on the challenge with all my might, will, determination, and indomitable spirit.

In Jan '96 each DK was photographed by Michael Wakefield individually and as a group for Club Casanova promotion. With the help of Michael (Mistress Formika), Mario Diaz, and David Morrow,

Club Casanova was founded on March 31, 1996 at the Pyramid club in east village. (By the way, the name Club Casanova came to me in a dream - no joke) Though Pyramid was home to many Drag Queens and NYC's downtown performing scene, it was not well-suited for us. After 3 weeks there we haphazardly moved to Coney Island High, a rock'n'roll club where the Ramones & Iggy Pop played. This venue also didn't attract the frenzied crowds we craved. So... on our 3rd & final attempt we moved Club Casanova to a new gay bar on Ave. B called Cake. It was here where we became the toast of the town attracting, a frenzy of media attention, celebrity turn-out, and fanatical fans. Club Casanova were always steered by myself as the manager, booker & host but it had a group enterprise and the roster included:

Justin Kase, Pencil Kase, Uncle Louie, Labio, Murray Hill, Budd, Dred, Buster Hymen, Julie Wheeler, Len E. Dykstra, Suburban Cowboy, Shon, Evil Cave Boy, Villain, Lizerace (who was resident DJ & business partner for 6 months) and many, many more.

"What is a Drag King, I wanna know?"

"A Drag King is a person who wants gender euphoria; a Drag King is a person who has accepted their female masculinity; a Drag King is a person who likes fast cars, cheap women, and sleazy men."

Club Casanova saw new heights when computer guru John Gerity generously offered to do a website for our party and the burgeoning DK scene. Through his tireless dedication & hard work Club Casanova was available for the world to see. And many thanks go to all the amazing photographers who happily shared their prints with us.

It was a wild'n' fun party held in a bar that lent its hand to free expression physically, sexually, socially & verbally. Unfortunately there were greater forces at work (ie NYC Mayor Rudy Guliani) plotting against this fine queer establishment forcing the Cake doors to close after Club Casanova's 1 year Anniversary. Club casanova moved again for the 4th time to Velvet, a bar located a few blocks away. Because of constant police & fire marshall harassment, Club Casanova ended in December, 1997.

I thought it was time we take the show on the road so The Men of Club Casanova was started. We toured in spring '98 performing in 18 cities to sold-out clubs. The tour consisted of : Antonio Caputo of Berlin, Lucky 7 of Philadelphia, Mo B. Dick (duh) & Bob Dick's bountiful buxom blonde fiancée.

Talk about Mo B. Dick, the man, the myth, the motion...

As Club Casanova started, it felt natural for Mr. Dick to be a greasy, sleazy, used car salesman, ex-con kinda guy. I tried on many different personas before I found what suited me best, such as drunken sailor, rocker boy, Las Vegas showman, used car salesman, leather daddy biker. In May '96 I found my character stood solid ground when I performed at Mix, a Gay and Lesbian experimental film festival. I did a monologue as the sleaziest man alive talking about tits, ass, pussy etc etc and how Showgirls was my favorite movie and how I take all my dates to strip joints blah blah blah. During the monologue I was feigning sickness & transforming into a human fly. Then, when in full fly gear, I lip-synched the song 'Human Fly' by The Cramps - the subtext being men like this are pests. Call me Ishmael.

Throughout my years of doing drag, I've tried to pay homage to musicians/singers whom I admire. One such person is John Sex, who was a legendary downtown performer in NYC in the 1980's who died of AIDS in '89. He was a Vegas inspired flamboyant, larger-than-life performer who influenced many people. Dany Johnson, who produced his album, gave me two of his shirts and a jacket to keep the memory of him alive. I've taken John with me all over the world, performing his amazingly hilarious song "Hustle with my Muscle".

I also created a character very different than Mo B. Dick - the Rev Jimmy Johnson. When I began to travel, I was going to some places that had never seen nor heard of Drag Kings. So, I thought it was necessary to preface our show in a comical way. And I think Rev does just that.

In your opinion, what is the Drag King future - in the mainstream?

As far as a DK future is concerned, I see Drag Kings continuing to grow stronger & remain constant with bar/dub/college scenes. Though there has been some success at getting Drag Kings known through film and TV, popular culture has no clue what makes a Drag King. It'll be a long time coming before Drag Kings are as mainstream as Drag Queens. When a man puts on a dress, it's comedy, when a woman puts on a suit, it's threatening. Popular culture is terrified of a woman usurping male privilege. The mainstream will never embrace the truth of Drag Kings unless femininity is stressed, which, to me, is an easy sell-out and ruins the the spirit of what we do.

Club Casanova

(to my knowledge)

was NYC's first weekly Drag King party devoted solely to Drag King's - DK host, DK doorman, DK DJ, DK gogo dancers, different DK shows each week, and Drag King's milling around the packed house.

I've never been fond of mainstream popular culture so I can't understand why anyone would want to become a part of it and be a clone in the first place. I find solace, comfort and family in the "underground" (if there still is one) as we celebrate our freaky ways without judgement or conformity



A Place of Our Own



UNIVERSITY OF WINNIPEG
**WOMEN'S
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The University of Winnipeg Women's Centre

is a UWSA (University of Winnipeg Student's Association) service group that focuses on the needs, concerns and issues of women on campus. The Centre is a space where women can come together to discuss ideas and share experiences, organize around issues that are important to us, or just relax in a safe space with some tea.

The Women's Centre functions as

- a drop-in centre for women
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- space out of which women can organize to address issues affecting women on campus in our city and around the world

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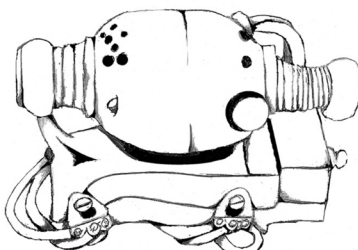
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**See how far
we've come
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Vibrator, c.1901



left to their own devices

We've come a far way since Stonewall,
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Congratulations on a fabulous magazine!

CFS Calender of upcoming events:

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November 17

International Students' Day

November 21-24

20th Anniversary AGM of CFS

December. 6

Montreal Massacre Memorial

February 6

**National Day of Action -
Lower Fees, Increase Funding**

February 14

(Pink) Triangle Day

March 8

International Women's Day

March 12

Day Against Hate

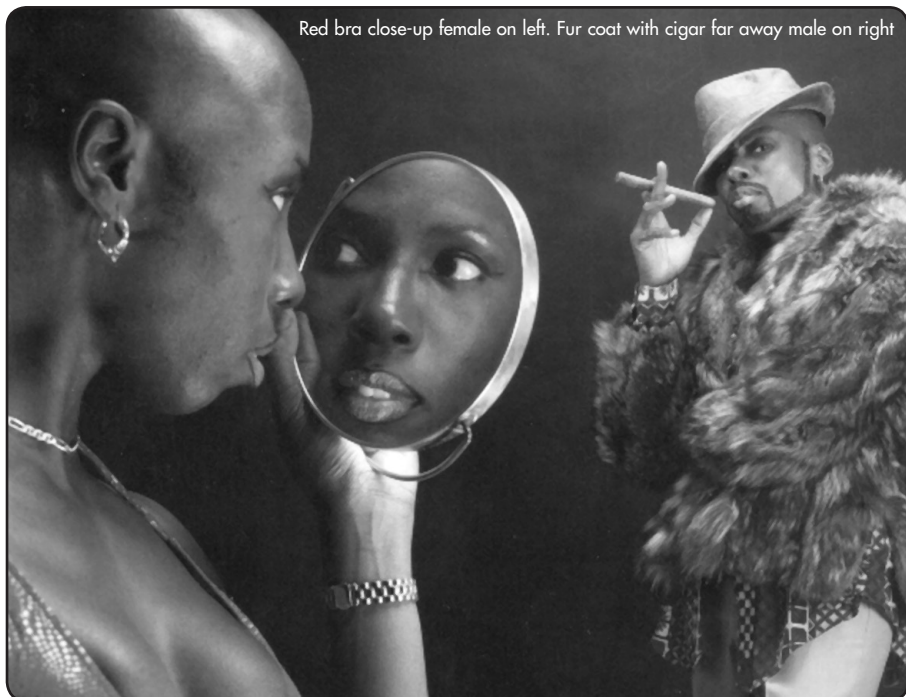
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Red bra close-up female on left. Fur coat with cigar far away male on right



photos by: Philip Friedman



New York City, New York, USA

DRED

ON STAGE PRESENCE

"When I am on stage I feel I am doing one of the things that the Goddess has me on this earth to do...to use theatre, dance and humor to play with gender and social/racial stereotypes to hopefully inspire my audience to think about the complexities of race, gender, and identity."

I let the spirits work through me and I have fun with it. I love to play with the audience - with my eyes and my hands. And I am on a natural high. I try to keep in mind that no moment is ever repeated so I do the best I can with each moment. Life is too short and precious so enjoy it and enjoy the gifts that you are blessed with!"

Peace,

www.dredking.com

Black & White leopard
print coat male left
Fur coat female
on right



KING FACTS:

Full Name:Pat Riarch

Birth Date: I lost my birth certificate a few hundred years ago. So I can really only rely on my autobiographies and some (not so favorable) biographies. Let's just say I look remarkably young and study for my age. As an orphan, I often fantasize about my parents. I've heard them referred to as Ownership and Property. Others tell me that my Dad, Christianity, divorced my mom and raised me.

Birth Place: Again, it's all a little foggy. I think of ancient Europe as my homeland, where I really came up.

Height: A Napoleon complex of 5'7"

Trademark Characteristic: Delusional Grandeur

Favorite Personal Saying: "Go ask your father."

Favorite Food: Natural Resources

Boxers or Briefs: Tight 'n white

PAT RIARCH

New York City, New York, USA

Interview by Clarissa (CJ) Lagartera

Dr. Interview

What is a drag king to you?

A drag king is someone who has made the conscious decision to critique and/or embody certain traits that are traditionally marked as masculine through the use of props, prosthetics, and personal flair. Drag kings are unique individuals who tap into their own layers of identity and, in turn, help reveal and repeal the gendered layers of daily living. They are deconstruction workers who service our culture through the contortion of preordained visuals, the confusion of gender binaries and the conjoining of drama, humor and sex. In other words, drag kings tear shit up, down and around, all the while making the ladies, transies, gay boys, and straight folk hot 'n wet.

Can you describe your drag king character?

I am king of the world, omnipresent, responsible for destruction, degradation, the 40-hour work week and Nair. I am Pat Riarch. Often given a bad rap in Feminist Theory books, I rely on financial journals and hunting magazines as my source of self-esteem. Some say I cause a lot of schisms because I'm friends with all the Isms. And it's true Capital Ism, Race Ism, Sex Ism, Heterosex Ism and Age Ism are my main boys. Some amongst our ranks have always sided with my archival twin sister, Mat Riarch. She has her cronies, Femin Ism and Multicultural Ism, doin' her business. Nonetheless, I'm a vigilant sort and my right hand(job) man, Capital, has recently been availing his services to Mat's people(power). I'm sure a few chick-friendly Nike commercials, Chrysler Kwanzaa festivals and Rainbow Mastercards will satiate those pesky masses.

Obviously, I've got a lot of pressures running the world and all. Recently, I started seeing a therapist, Claire. I figure if that Soprano dude can do it, so can I. We've been working on issues such as repressed sexuality, anger management and conflict resolution. It was actually Claire who suggested drama therapy as a means of examining my problems with Power and

Desire. I've found the drag king scene to be incredibly cathartic and freeing. That world is definitely challenging and changing me. I know I'm leading a double life, but, hey, aren't we all? Like a lot of other cross-dressers, I've got an image to uphold.

What types of performances/presentations do you do?



I usually perform with my drag partner, Ray Cruiter (who wants you to be all that you can be). Ray and I focus on creating mini-dramas that explore the underpinnings of male power and sexuality.

Within Pat's culture, power is a tool used to control people's thoughts, actions and desires; and honest, vulnerable expressions of sexuality are considered a dangerous means of losing control. Pat's power structure has developed rigid codes and rules that limit acceptable expressions of sexuality, particularly male sexuality and sensuality. Because doctrines of The Church, The Military, The Fraternities restrict male sexuality, male desires are often imbued with a sense of frustration, and in more extreme cases a scent of destruction. I don't mean to oversimplify, but I often think that a lot of our world's problems would improve if men felt free to reject predetermined codes and surrender to what Audre Lorde terms "The power of the erotic". That is, the idea that power is not about control, but rather, about the courage to relinquish control and experience a full range of human desires and possibilities, including being able to take it up the ass. So anyway, Ray and I try to sum all that up during a five minute pop song.

Ray and I also proselytize through drag king workshops at colleges and universities. During these

workshops, we explore participants' personal experiences of growing up with their particular gender identity. I find that while students may be well versed in gender theory, but they are rarely given an opportunity to tell their unique gender stories. Everyone has a story to tell, whether it's a dyke recounting how, as a twelve-year old girl with a perfect tenor voice, she wasn't allowed to join the city's most elite boys choir; or another dyke talking about feeling uncomfortable when she was passed a yarmulke at her partner's nephew's bar mitzvah, and wore it; or a straight man describing how he donned a dress and high heels for kindergarten. This exercise leads us to look at the gender boxes we're all placed in and talk about how we can

play with, and assume different brands of masculinity: the goateed poet boy; the side burned, greasy mechanic; the meek, closeted corporate executive; the long-haired hippy, Jesus figure. We then work with different methods of taking up space, creating costumes, and applying facial hair.

By the end of the workshop, each participant has a persona and drag name. These workshops are one of my favorite drag activities. I love seeing dykes, straight kids, gay boyz and trannies all participating in a critique of gender. As exemplified by the gay boy that stuffed a sock in his drawers and asked for sideburns and a love patch, regardless of what anatomy someone walks in with, they can leave with a newly assumed masculinity.

I also perform with spoken word artist Alix Olson. We do a piece together called "Gender Game", as well as a couple of others. I've been traveling around the country this summer with Alix, sometimes preaching to the choir and at other times really challenging people who have never considered issues

related to the construction of gender. It's been immensely rewarding to witness the progressive movements and individuals that exist in each community we visit; and to witness people's willingness to consider issues and words that ring true. This summer, I've found a lot of allies in long-haired stoner boys who also feel restricted by our culture's gender codes. Alix and I co-founded Feed the Fire Productions in 1998 as an organization dedicated to changing hearts and opening minds through artistic and educational endeavors. Recently, we released "Built Like That", a CD that we co-produced, which

features Alix's words, our spoken word collaborations and musical contributions

from Catie Curtis, Pamela Means and other musicians. We also received

a grant this past year from Grinnell

College's Joseph F. Wall Service Award Fund

to place spoken

word artists in

underserved

communities and

schools. This past year

we offered spoken word

workshops at the girl's high school on

Rikers Island and at the Hetrick-Martin Institute for

Gay, Lesbian, Bisexual, Transgendered and Straight Youth.

In the fall, we'll continue offering workshops for young women in Harlem, the South Bronx and the Lower East Side. For further information about Feed the Fire, you can check out www.alixolson.com

So, yeah, I do all that and try to find the time to eat Thai food, sleep, play and catch a little Letterman.

I think you have a great name.

How did you come up with your name?

Pat Riarch came to me while I was a mere pawn on his chessboard. Through a fellowship

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program, I was an indentured servant at the Mayor's Office of the Criminal Justice Coordinator in New York City. During this time, I was intensely frustrated with Guiliani's policies and the office's feeble attempts at addressing issues such as police brutality, alternatives to incarceration and the overall classist, racist, sexist infrastructure of the just-less system. Obviously, I was bitter. I started engaging in passive resistance by using my cubicle walls as creative sounding boards. Amidst the senseless reams of paperwork and days of not really having to do that much, I processed the nature of dysfunctional systems, listened to boy rock and figured I'd best start performing to express myself and my sense of the world. I knew that one way or another I would become Pat. Instead of being consumed by him as a pawn in his system, I opted for the sexier, freer, more honest version of Pat that of King.

How does one access drag king space? And what other genres have other drag kings, to your knowledge, presented?

How does one access drag king space? Walk in the door. It's open. Really, the drag king scene is strongly established thanks to the work of kings and trannies who started it all. But it is also constantly evolving, developing fresh approaches and gaining greater momentum. I've found it to be an incredibly warm and welcoming community. So, if you have an idea or an inclination, start shakin' it.

If you want to tap into your local venues and the national community, a great place to start is the Drag King Listserv. You can sign up for the listserv at www.queernet.org/lists/dragkings.html.tripod.com.

Once you've joined, just go online and ask for some tips about your act or recommendations for perfor-

mance opportunities. If there isn't a scene in your town, be a pioneer. As I've traveled across the cuntry this summer, I've come across a couple of brand new scenes in Asheville, North Carolina and St. Louis, Missouri. Both troupes were remarkably successful and gained a lot of public attention after just a couple weeks of performing. The world seems ripe for drag kings.

The International Drag King Extravaganza in Columbus, Ohio, put on by H.I.S. Kings, is another amazing opportunity to connect with other kings and strut your thang. This event is going into its third year (November 2-4, 2001) and

is the most comprehensive, professional and entertaining drag king weekend around. It is an

amazing opportunity to build and enhance the

drag king commu-

nity. By the way, I

love that there is

a drag king

"commu-

nity". I love

that drag

kings, like

the D.C.

kings and

NYC kings,

have started

organizing

shows that

draw hundreds

of people and

showcase national

and international drag

king talent. I love that

drag kings, like the Seattle

kings and the Winnipeg kings, have

started doing community benefits and

donating portions of drag king calendar proceeds to

local organizations. I hope we continue to grow as a

well-organized, highly-effective international commu-

nity, with a strong political voice and a supportive

community that hosts a circuit of annual events and

established venues that enable drag king tours. It's

exciting to see drag king tours developing, touring

groups like House of Ma are helping to spread word

of the almighty Kingdom. I know that Mo B. Dick

will be on tour this fall with kings from Europe, so

watch out for that sizzlin' crew. Also, Ray and I will

be touring with Alix sometime this year.

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As far as drag kings focusing on other artistic avenues, it's incredible to see kings exploring and expanding the worlds of photography, film, music, theatre, spoken word, etc. Drag kings are such independent thinkers and interesting souls that it makes sense that we are pushing the boundaries of many artistic genres. I love seeing kings challenge themselves and the world with innovative, creative projects.

Once or twice a year, Alix and I host a drag/spoken word event at St. Marks Poetry Project in the East Village, during which spoken word artists do drag and drag kings do spoken word. I get off hearing king words and being let

into another layer of their existence. This holds true for drag kings bands, like San Francisco's Flatcracker, and gender-bending musicians like Annie Toone, who put on a drag king musical a few years back (bring it back, bring it back!). It's also exciting to see drag kings acting in local theatre productions and films. All of this creative activity is enacting a cultural force that will reach far and wide and help push and bend our society towards a more honest understanding of gender. Keep feeding that fire.

There can be either a distinct difference or a blurred boundary with drag king performativity/fantasy and the real. Can you comment on this? What is your perspective on the issue?

I think the primary issue behind this question is that fact the gender in and of itself is performative. What makes a man "real" to random observers? Really only a system of learned behaviors, actions and attire. The

world is a stage and we are the actors, assigned roles and wardrobes at birth based on anatomy. So, whether a drag king is aiming to replicate masculinity or just represent certain male signifiers, s/he is still exposing the "gender play" we are all a part of. Some acts are constructed to realistically portray masculinity and others to comically parody masculinity. However, I think most drag king acts do both. Who's to say that "real" masculinity is not simultaneously convincing and comic?

Ray and I aim to make our acts and images open to a wide variety of interpretations. We want to put on the masks of reality and embody the stature of a priest and an altar boy, so we can, in turn, unmask their reality. We want to represent the "real" nature of our characters so that we can also represent their "real" struggles and "real" emotions. However, in between the worlds of fiction and reality lies perception. And we hope to create any perception that will turn on the mind and libido. If a straight man,

Mr. Jones, comes up to us after a show totally impressed with our act, we are obviously hitting a different chord than that of the dyke who "got wet". Perhaps for Mr. Jones, we were touching upon his homoerotic fantasies and making them a bit more safe because we're vagina'd people. That's the beauty and power of drag king performances; they confuse attraction and appearance to the point which what's "real" is irrelevant, to the point at which dykes, gay boys, transies, "straight" men and "straight" women don't have to think about it. Instead they feel it; feel hot, feel strange, feel different.

You do a really powerful performance with drag king Ray Cruiter that portrays the struggle between a priest and an altar boy. Therein you address issues of religion,

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feel different.**

sexuality, and power. How important are these issues to you and do such issues primarily shape your performances?

I am the son of a preacher woman, and the daughter of a World Religion professor. Add all that to the fact that I was a Religious Studies and Gender and Women's Studies major in college and, well, it becomes evident that, yes, issues concerning religion, sexuality and power are very important to me. I think of the "Father Figure" piece as a my final thesis, the enactment of all that theory, the ultimate translation of my many papers on homos in the church, why Jesus was queer, the church fathers and how they fucked us all over. Seriously, I was fortunate to be raised within a progressive denomination. My mother is a minister in the United Church of Christ (UCC), one of few denominations that ordains queers and takes a strong stand on many cutting edge social issues. From a young age, I was instilled with a strong sense of the way spirituality should be expressed: freely as a means of developing your unique sense of self, caring about the world, and acting to change social problems. As a young child, I marched the good march, thought the tough thoughts, and met the first lesbians I ever knew through my church.

So, I've always had a deep sense of how wrong it is to associate one's soul and sense of spirituality with harsh restrictions and punishment. In college, this sense was solidified by historical studies of how religious doctrine was shaped by a slew of misogynist mo-fos. If woman is the gateway to the devil, then let me in. I also learned how certain biblical passages are reinvented and manipulated to support modern forms of oppression. Handling of pig skin

is admonished just as much as same sex love in the bible (which is actually quite rarely mentioned), but I don't see anyone picketing football games with signs reading "Joe Montana will burn."

At the same time, the force of religious beliefs in our society is immense. It is so important to realize that, whether we like it or not, ascribe to any system of beliefs or not, our daily doses of culture are deeply affected by this nation's puritanical religious background. Power is about control, about limiting human emotions and actions. In mainstream culture,

sex is everywhere, yet positive honest language about desire and pleasure are nowhere. Each one of Pat's

institutions are deeply affected by man's relationship with and fear of capital "G"

o-d. I think a lot of the issues in this modern

world are related to the philosophy of dualism perpetuated by Christian forefathers. In

this framework, man, mind, technology are essentially valued

over and designed to control woman, emotion, nature. The dysfunction of the

world has proved the dysfunction of

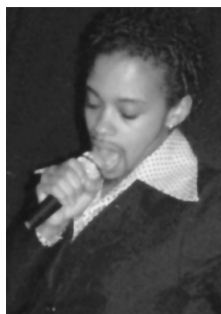
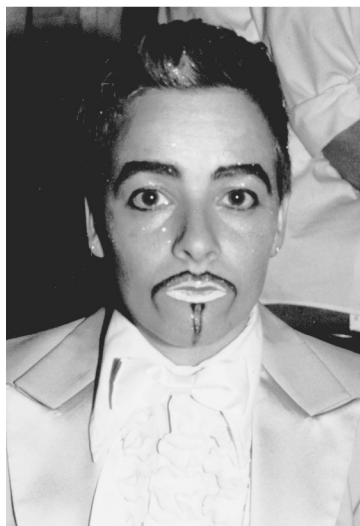
this system. Things have to change and that might as well start with every repressed homo taking some power, real, raw, erotic power, up the ass. This message, paired with humor and some steamy sex scenes, lies at the heart of our performances.

Do you have anything further that you want to add?

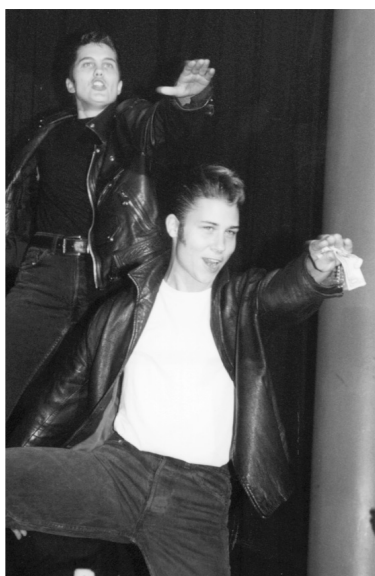
"I love you, man."



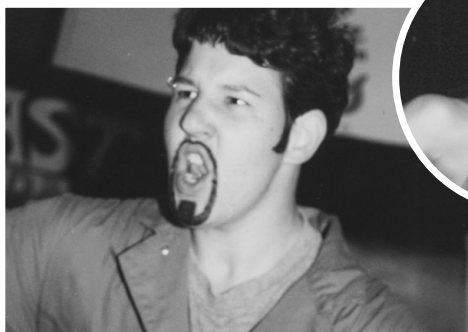
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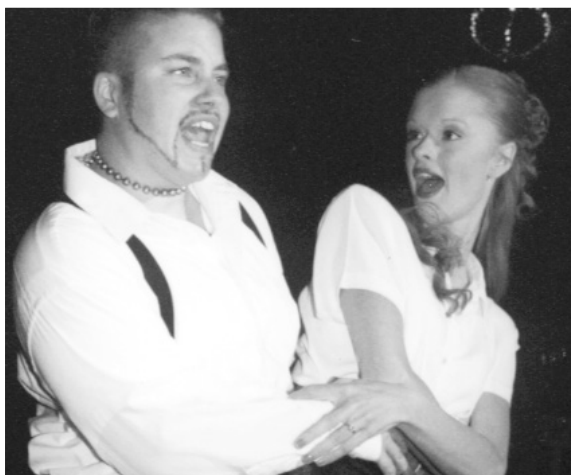
International Drag King Conference 2



International Drag King Conference 2 • Fall 2000



International Drag King Conference 2 • Fall 2000





“Qu?ering the Music”

"GO FIND A JUKEBOX AND SEE WHAT A QUARTER WILL DO"

Lucinda Williams

If I were a drag queen I would be Lucinda Williams or Emmylou Harris. Can you picture it? Mixed in with the 1000th Cher wanna be and shoved in between a Tina and a Madonna, there'd be me, rough and unkempt, strumming my fake guitar to the husky voices of women with roots. You can't quite picture it can you? Hell, you might not even know who Lucinda and Emmylou are, and that's only the first problem with conjuring up this image. Unkempt, I say? Unkempt and rough said in the same sentence as anything drag queen? My god, surely the heavens would weep.

See, this is why I am a drag king. Don't get me wrong, I worship Tina and Cher and even went to see Madonna in Detroit. It's not so much about the artist, as it is about their glam factor. Let me explain. The rockin' goddess triumvirate I just named are all heavy into the look; they score on the high femme scale. How to explain? Hyper-femininity is the answer. They cake on the make-up, push up their breasts (which means they must HAVE breasts in the first place), wig out their hair, drape themselves in sequins, and layer on the jewels. We all know the look. Successful drag queens transfer this look on top of their masculinity. Imagine RuPaul as you know RuPaul to be. Now imagine RuPaul as Me'Shell Nigedeocello or Tracy Chapman. Not likely.

Where is s/he going with this, you ask? I'm trying to get at what brought me to drag kinging and what works to keep me here. I was part of the early days of this present incarnation of drag king culture (don't make the mistake of thinking that we are really doing something totally fresh, everything gets recycled, even male impersonation). My involve-

ment came by way of DJing. In fact, the first show in Columbus, Ohio evolved out of a dance night I was given the opportunity to DJ. After talking excitedly with some close friends over the possibilities that lay before us in planning a lesbian event for a community bored with karaoke, pool tournaments, and dancing to the electric slide, someone suggested a drag/dyke king revival, and off we went. We threw together a simple flyer, called the night Fast Friday in deference to the hottest lesbian night in town—First Friday, and blanketed Central Ohio with little pieces of orange paper promising more than your typical dyke night out.

Over 200 people crammed into one of the oldest lesbian bars in the state that night. Dollar bills went flying, roars swelled up from the crowd, a dildo was whipped out on stage and the 1990's Columbus drag king scene was born. And I watched from the DJ booth. For a while I was happy there. Despite my birth under the sign of flash and royal pageantry, this Leo has always found more pleasure behind the scenes. So, for two years that is where I remained.

Now, what brought me out, you wonder? Well, it happened as the result of some gentle encouragement by several of my fellow kings. They wanted me to be more fully part of the show, cause you see, life in the shadows and behind the music can get kind of lonely. So they coaxed me out by inviting me to put on a Navy uniform and be an officer in a group number surrounded by sailor boys. It was a blast. My ex-Marine father was at the show, having just learned of my sexuality four months prior. He was such a good sport to watch his young Julia on stage in full Naval attire, dancing around with some queeny sailor boy/girls and calling herself Jake (which just happened to be his middle name). Not the tribute he could ever have expected from his daughter, but surely special nonetheless. And that is where it started.

by: *Julia Applegate*
aka "Jake" • Columbus, Ohio

photo: Helen M. Harris



From my stint as a Naval officer I went on to grease monkey, police officer, chimney sweep and retro-geek boy complete with straight-legged Levi's and black-rimmed glasses.

Those early explorations of my drag king identity were special and fun and daring and so many other things, but they still didn't fully get it for me. Something was missing. All of those early characters came to me through working on group numbers with fellow troupe members. I hadn't yet developed the confidence needed to take the stage on my own. It came, though, but only in the past year. It is in this evolution that I have finally been able to more clearly understand what drag kinging really means to me.

OK, so here is where the Lucinda Williams/Emmylou Harris thing will make sense. Drag kinging for me is about music. It isn't really about masculinity for me at all. I love the sideburns and the boy clothes and all; but what has driven me to perform solo and to really tap into an ability to embody a character is my relationship to the music. The performances that for me, have been my very best are the ones where I have chosen a song that speaks to me both lyrically and musically. I perform most convincingly when I feel the lyrics and the music resonating with my mind/body/soul. It sounds

cheesy, I know, but it captures, for me, the passion that has brought me out of the DJ booth and onto the stage.

As an avid music fan, I am drawn most passionately to artists and musicians who write, sing and perform consciously. That consciousness may translate into emotive yearnings for lost love, enraged tirades against social injustice, thoughtful explorations of faith and spirituality, deconstructions of capitalist economies; the list can go on and on. What matters most is that the songs exude conviction. It is this passion and conviction that gets me on stage. It is a desire to channel that same passion and conviction that fuels my very best performances.

So, when I speak of my drag queen leanings, they come from the same place as my drag king inclinations: an intense love for music and all that it can convey. And when I search for my next number, it will be from among the songs and artists that tap into that passion. Chances are they'll be rough and husky and unkempt, regardless of what gender identity they occupy. And quite frankly, that's just the way I like it!



WASHINGTON DC

3

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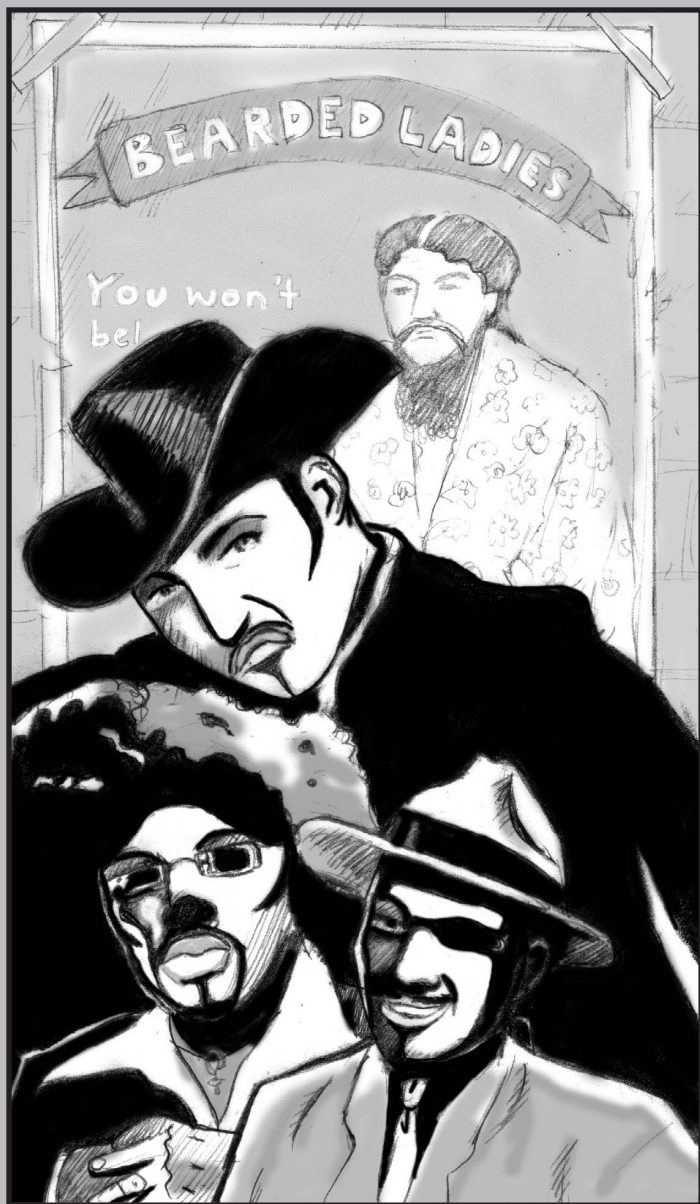
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Kingdom GALLERY



"Bearded Ladies" Illustration by: Susan "Stu" Justin
Toronto, Ontario, Canada • 2001

Too King-like

Kadena, Okinawa, Japan

by *TRE*
© Tracy Williams

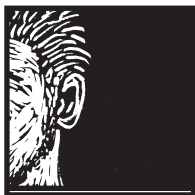


CUTE FOR A GIRL

a poem by: Neeve • New York City, NYC

I told her she was cute.
She said "you're cute. For a girl.
Look, I like you a lot, but I like to give head!
I lay down on my bed, I said "try me."
She said "it's dick I'm after, darlin," and she headed for the door.
I said "if it's dick you're after darlin, try my top dresser drawer.
But I've got small hands," I said, "they never go limp when I fuck
I got girl parts myself, so I know where's good to suck'.
She paused. I moved closer.
She said "I'm not sure I buy it." But her nipples perked,
her pelvis jerked,
She said "I guess I'll try it."
She stopped, dropped, rolled, paused, turned.
And that night I learned
That skin is where this revolution gonna begin,
Touching one woman at a time, showing there's no crime in feeling this good
God would be a dyke if she could find someone to hold her,
Instead of holding her up as the dark image
In the church of my Bedroom she stopped, dropped, rolled,
paused, turned, spread,
Said "oh god."
"Yeah, darlin", I said "anybody, anybody,
Any body
Can bring you closer to Jesus."

Billy Slick • Minneapolis, Minnesota, USA • *King Prints* • 2001



GENDER GAME

You wanna give me a shiner cause I look like this
And I've got a vagina?
See, I'm familiar with the Gender Game,
I've played this war many times before
On the playground called my identity
When puberty hit like dodge balls
And freeze-tagged as sissy fagged
My best friend dissed me -
common interests,
different anatomy.

See, vagina meant quieter, caretaker, peacemaker.
Vagina meant keeping lips closed, keeping bodies posed.
Vagina was silent dolls and no action toys,
Vagina was punches when I played with the boys.
So I learned to take it in the stomach,
I learned to fight to make friends.

And as I learned to make that bullshit end,
Vagina became a slippery slide for my little finger
Vagina became a quiver that lingered,
Vagina became what I looked for, worked for, stood for.
I "Viva La Vagina'd all over the place!"
I revitalized vagina's grace, I discovered vagina's taste
I became a fine diner. Put my face in vagina after vagina.

And then I was faced with some other lipservice
putting me in my place
That vagina should not be liberator.
But dictator.
Of the shoes we wear. The hair we crop.
The palms we clasp. The way we walk.
The space we use. The threads we choose.
Well, I refuse to follow suit.
Cause I gotta confess, my straight jacket is a dress.
(You know it used to be a crime to wear
clothes that didn't scream "Vagin-A?!")

I wear these shoes so I can move with my own easy spirit.
I don't shave my legs cause
It gets cold.
Besides, my legs rebel against the bloody hell of
Shaved and sliced
And since when is my body hair something to judge?
Is furry a male privilege -

Or a patriarchal plot by gillette?
I don't cut my nails cause I've got hammering to do.
I'm pounding out my path as I cruise this gender
landscape, as I peruse the choice between silence and violence.

Matthew Shepard was bent, so you hang him to a fence,
Brandon Teena was murdered as a liar for hiding his vagina.
And I can't even sit in a restaurant without causing a stir:
"Whaddya have sir? Whaddya have sir? Whaddya have SIR?"
I have a vagina!

Yes, I've got a vagina and you can still call me sir,
cause I can't cure this visual disease of yours.
But I don't give a damn about "Sir" or "Ma'am".
So, in the "F" or "M" boxes they give, I forgive myself for
not fitting in and blame the world for lack of clarity.
I deliberate.
Penis? I got one y'know. I write down "d" for dildo,
I write down "D" for
"Don't know", I fill in "F" for fi-fie-foe male!

Yes, I'm a giant vagina!
And I am too big for these boxes they give,
Too real for this Gender Toyland built over
Soiled contradictions
With Barbie bricks and Ken cornerstones
Built over the skulls and bones of our
Transgendered Ancestors.
Danger.
She-men working above. And beyond. You.

Yes, we are Deconstruction Workers.
We are exposing Unfounded bedrocks
That bed us with on sex, that wed us to one gender.
We are overturning those stones, we are throwing them back.
We are making revolution
A gender evolution.
We are invoking strategy, we are revoking shame.
And we are calling it.
We are calling it
Refusal to be Named.

CLUB METRO KINGS

Minneapolis / St. Paul
Minnesota, USA

Chase Meedown • photo: Corey Dalpee



Dallas Stryke, Sir Drake, Rico, Maverick Dansir • photo: Siddiq Ray



Chase Meedown & Rico • photo: Michelle Last

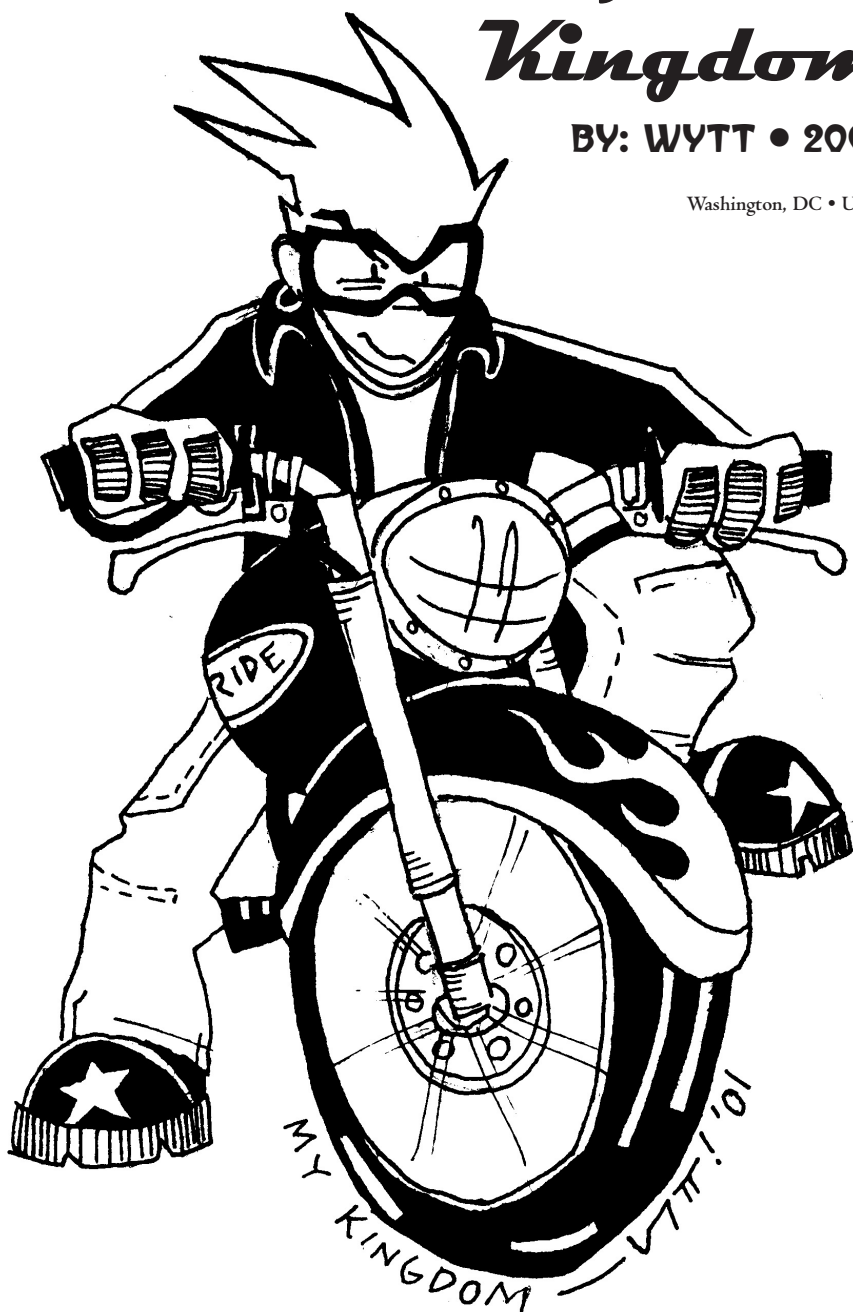


Chase Meedown, Rico, "Maverick Dasir", Damone • photo: Michelle Last

My Kingdom

BY: WYTT • 2001

Washington, DC • USA



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JOHNNY Kat

Washington, DC • USA

photo Stacey Whitmore

CONVERSATIONS With Yoda

Hilary Swank told me I could make it as an actor.

Well, not directly. But you know what I'm talking about. The depth she had as Brandon Teena in "Boys Don't Cry," the movie that dramatized the events leading to his murder, that won her an Oscar, moved my spirit. A year or so later, I decided to perform as a drag king and Johnny Kat was born. Performing on stage was a high and I was addicted. I realized that there were stories I wanted to tell.

I began taking acting classes at The Woolly Mammoth Theatre in Washington, D.C. to better inform my approach to the stage. The classes opened a door to a world that I had dreamed about, the world of the actor. I wanted more.

For five weeks this summer I journeyed through a full-time, six-class curriculum called "Basic Acting Techniques" taught by the Yale Summer Drama Program faculty and associates. The door that was opened at Woolly Mammoth was knocked down and with it went the wall. Light poured into me and I knew that I had begun a journey that I could not stop.

You, too, have felt the warmth of its ecstatic glow. It made you hot.

On August 10th, I sat in earnest with Frank. Frank S. Torok is a retired faculty member of the Yale Drama School, who began the summer program thirteen years ago and continues to head the program and select its students each year. A quiet man, pudgy from a long life and I imagine, a full life, Frank reminds me of Yoda from "Star Wars." Frank would bend over me, or Ruth, or Marcie, or Zach or John, (really, any of us students) and look us in the eye with his big, glossy, and gray Yoda eyes for 20 seconds

without saying a word, as if to remind us that he taught Meryl Streep and other famous actors. In fact, he did remind us that he taught the best. He even has a rounded back like Yoda, so he must, indeed, be wise. Frank looked at me with his Yoda eyes and said, "For the first week or so, you held back. Did you feel that?"

A dull pain hit the back of my throat and I choked out something about how self-consciousness I was when I found myself, the only obvious dyke in a program full of high school kids. When we were told to bring a significant object to class, the only thing I had brought was my little plastic jumping pussy. It was hard for me. I tried to explain, "I've had a lot of trouble with my parents."

He dropped his eyes for a moment and said, "Minorities carry the baggage of the world on their shoulders. You have such a nice smile and such a personality when you let it out. It's a shame to hide it." Or that is what I remember him saying.

Later he told me, "Go back and share your knowledge."

Here are some of the kernels that I took home with me. Those of you with acting training will, no doubt, recognize these concepts. These concepts may prove helpful as you consider your drag king performances.

1. You are unique. There is no one in the world like you.
2. Treat your instrument with care. Your body is what you use to portray your character. Stay in shape; don't smoke; get enough rest; don't abuse drugs or alcohol; have safe sex. If you are depressed, seek treatment and understand the source(s) of your depression. Don't self-medicate. A clouded body cannot perform optimally.

CONVERSATIONS WITH YODA

A GUIDE TO DEVELOPING YOUR CHARACTER

3. Learn how to totally relax your body and your mind while remaining alert. Find out where you store your stress. If you massage your feet, do your shoulders relax? Does it feel good to let out a sound?
4. Get to know your voice. Do you speak at optimum pitch or do you experience strain when you speak? Do you raise your chin when you speak? Do you breath from your chest or your belly? (From the belly is optimal.) When you speak, when do you breath? Do you stutter? Do you lick your lips before you speak?
5. Watch how other people move. Do they walk with the balls of their feet landing first? Do they walk with a side-ways motion? How is their posture? Do they look up or down when they walk. Do they curve their back outward?
6. Cultivate your self-knowledge. Learn your body language. What do you do when you are relaxed or nervous? How do you respond to people you like or don't like? What are your vulnerabilities? Do you try to take care of everything so you won't be a burden to anyone? The more you know yourself, the better equipped you are to put yourself aside and learn about your character.
7. Learn everything you can about your character. Does your character shovel his food down his throat or does he take dainty bites of his food? Who are his heroes? How does he lace his shoes? Does he wish he was someone instead of himself? Is he a person that responds easily to change? How does he feel about strangers? What has his life been like? Did he attend public schools? Be as specific as you can about your character; that specificity is the lens through which you process your relationship to your environment. Your environment is everything around you when you perform. I.e. the audience (do you see them? Do you know them? Do you like some of them but not all of them?), the stage (does the floor remind you of the barroom floor in your character's hometown?), your props (what history do they hold?), etc. How do these relationships affect you, as your character?
8. After an actor has familiarized with the script, the actor thinks about the character with the following guides, which may be useful as you consider your drag performance. Historical givens & what has happened in this persona's life that is important to the play and the individual scenes? Immediate past & what just happened to the person that is important to the play and individual scenes? What are the persona's relationships? Are there other characters in your performance? What are the persona's self-perceived strengths and vulnerabilities? I.e. I am vulnerable to bullying because my mother told me that I was worthless when I made a mistake. What do you need from another person in this play and individual scene? I.e. I need to feel needed by this person; I need this person to agree to flee town with me. What is your life objective? I.e. I need to be known as Mr. Universe because that will give me a particular kind of life-long prestige-that I was crowned as the embodiment of perfect masculinity.
9. Acting is the color purple: half of it is red, and half of it is blue. Red is the life experiences I bring as a person. Blue is the life experiences and created world of the playwright. An actor strives to blend the colors in perfect proportion to create art.

Stacey Whitmire performs as
drag king Johnny Kat.





KING TIME-LINE

BY ANNIE TOONE

San Francisco, California • USA

Disclaimer: This is by no means a comprehensive time-line, but is accurate as far as it goes. It's a record of this Kings' road and is my attempt to document key events that were formative to the emergence of Kinging in the cities in which I've lived, toured or have friends. As this has been primarily San Francisco, New York City and London, UK that's what's mainly represented. Thanks to Leigh Crow, Nancy Kravitz, Stafford, Lu Read, and Erin O'Neill for their input. Here's hoping it's a beginning and that others will add their contributions. Dedicated to my Drag Dad Peggy Shaw.

**- KingKat Annie Toone, August 2001
San Francisco, CA • USA**

1980

NYC The 1st W.O.W. Festival features Jordy Mark & Annie Toone in their rock revue **"Sex & Drag & Rock n Role"**. They perform songs as men and women, changing gender onstage. Peggy Shaw plays James Dean.



Annie Toone & Jordy Mark morph from Kings to Queens and back in 'Sex & Drag & Rock n Role' at the 1st W.O.W. Festival in NYC 1980

1981

After meeting at W.O.W., Adele Bertei, Annie Toone & Kathy Rey form The Bloods, an all-butch rock band. The Bloods are out to the press unlike their pals, The Bush Tetras or anyone else back then except MTF Jayne County and in LA Phranc. Adele & Toone pass as men, dress in tuxedos and do choreographed dance moves ala Michael Jackson.

Touring Europe that summer, The Bloods return to New York in the fall and perform at the 2nd W.O.W. Festival. Photographer Della Disgrace and German filmmaker Monika Treut are in the audience.

Peggy Shaw, Lois Weaver and Debbie Margolin found the Split Britches Theater Company wherein Peggy will play many male roles in the years to come.

In December, Toone impersonates dead country rock pioneer Gram Parsons at Club 57 with male members of The dB's backing her up as the Burrito Brothers.

1982

The Bloods go to Europe for the 2nd time and implode in Amsterdam on the eve of their first record release - the ode to butch-femme role-playing "Button-Up".

1982-1985

In Amsterdam, Toone forms Idiotsavant with German drummer Leroi Pink. Toone & Leroi pass as men. The European press make much of

this. Peti Buchel creates a comic strip called **Annie** that is based on Toone's real life passing antics and always pictures her in a tuxedo. It runs for 2 years in Dutch magazine, **Homologie**.

Peggy & Lois found the W.O.W. Café Theater in New York.

1985-1989

Toone moves from Holland to London, meets Della Disgrace, Sophie Moorcock & Billy Goodfellow. From '87-90, all are members of the Chain Reaction sm club collective where they pass, pack and do genderfuck performance for a lesbian only audience.

"g" demonstration as a photo essay on the back cover of lesbian sex magazine, **Quim's** first issue. Created '88, released spring '89. Del's photos appear throughout, as does a controversial story by Hans Scheirl. Sophie is editor.

1987

In New York, Peggy Shaw receives a Village Voice Obie Award for playing a man in **Dress Suits to Hire**.

1988

Monika Treut releases **Virgin Machine** with Shelly Mars' character, Martin doing the infamous beer bottle-jack-off. Shot in San Francisco at The Baybrick Inn in '87.

1990

Elvis Herselvis lip-synchs at several San Francisco venues throughout the year.

In London, Della Disgrace releases her first photo book **Love Bites GMP Editions** documenting the Chain Reaction group.

1991

San Francisco. Elvis Herselvis makes his live singing debut at the Castro Street Fair with drag queen Patsy Kline & her Memphis G-Spots.

In the fall, Elvis is royally wed to Glamouretta Rampage aka Justin Bond aka Kiki of Kiki & Herb at Klubstitute. Toone is in the audience visiting from London.

Lori Naslund aka Hans Ubereasy appears as a king who changes into a woman in Philip R. Ford and Doris Fish's drag film **Vegas in Space**, which has been in production for over 5 years.

After being the subject of a **London Observer** Sunday feature, where she's described as a cross-dressing genderbender, Toone quits her then band, **The Well-Oiled Sisters** when they object to her coming out in the national straight press.



Elvis Herselvis

1992

Toone moves to San Francisco from London, forms **The Bucktooth Varmints**, & performs songs in drag from a passing perspective.

1993

The Buck Tooth Varmints share bills with Elvis Herselvis, Kiki & Herb, Tribe 8, Pansy Division, Phranc, Pussy Tourette, Team Dresch & others at queer clubs like Female Trouble, Klubstitute, Club Confidential, Faster Pussycat,

and Lu Read's DragStrip and Merkinstock Benefit extravaganzas. Erin O'Neill begins photographing gender fuckdom behind the scenes at events as well as doing promo work for *The Buck Tooth Varmits*, Elvis, Justin et al.



Elvis, Patsy & the Varmints also play the straight club circuit, as do the punk bands. The press start calling it *Queercore* (also included are Sister George, a London dyke band from The Chain Reaction scene, featuring Debbie Smith & Ellyot Dragone - check their LP '*Drag King*').

Belle Reprieve by Peggy Shaw and Lois Weaver in collaboration with the Bloopips drag queen troupe wins the Obie Award for ensemble acting. In it, Peggy plays the Stanley Kowalski character from *A Streetcar Named Desire*.

Elvis Herselvis is invited to Mardi Gras in Sydney, Australia; is the subject of an English TV documentary; and broaches Toone with the idea of producing an original drag king rock and roll musical. They team up with Kiki & Herb for a month long Christmas revue called *Swaddling Couture* at Café du Nord. Toone sings Cab Calloway's *Minnie the Moocher* in a tux and packing.

1994

Wednesday, May 18th Nancy Kravitz and Katherine Murty hold the 1st San Francisco Drag King contest at The Eagle. Elvis emcee's.

Laurie Bushman as Crush Velvet and Stafford and Jordy are contestants.

The Varmints go to NYC to appear at the 25th Stonewall anniversary events sponsored by *OUT* magazine. 15 years since the first W.O.W. and New York audiences are still puzzled by Toone's male persona - except at CBGB's where Peggy & Lois are in the audience and Justin Bond leaps onstage to go-go-dance along with dazzling San Francisco Drag Queen Jordan L'Amor.

Peggy Shaw performs as a man, and a passing woman in, *You're Just Like My Father*.

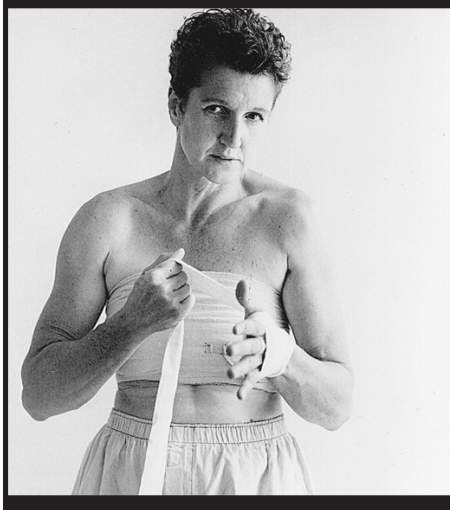
Photographer Chloe Atkins does the first Drag King calendar.

1995

The San Francisco Weekly does an in-depth cover story on the Drag King phenomena with interviews and photos of Elvis and Toone. *Club Confidential* hosts Jordy Jones and Stafford, and Varmint drummer J. Byrd Hosch (who has recently won the Mr. Klubstitute Kontest) are also pictured and Lu Read is interviewed for the piece.

Toone produces the *Queer Ole Opry* with

Peggy Shaw



Minnie Pearl Necklace, Sweetness and The Varmints.

Theater Rhinoceros hears about Leigh's musical idea and commissions Toone, Leigh & Kelly Kittel to write, star and produce the first Drag King musical *Hillbillies On the Moon*. Leigh & Toone appear as their characters, the brothers Deke & Zeke Rivers at Wigstock West, Trannyshack, Club Confidential & DragStrip to promote the musical.

Cherry Smyth holds London's first

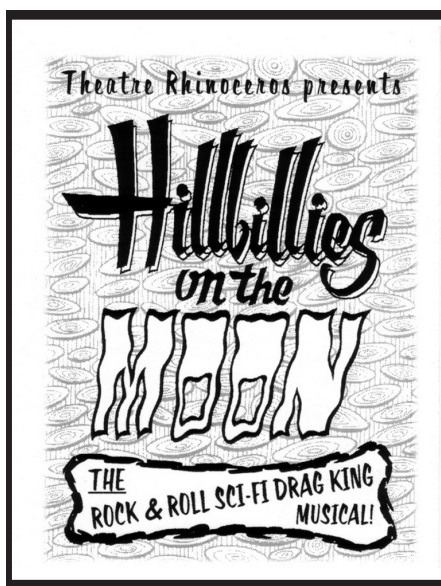


Drag King contest. Stafford & Jordy host. Deird is a contestant, as is Hans Scheirl. Sophie and her partner Jewels start the Drag King, club Knave.

1996

Hillbillies On the Moon debuts at Rhino and Toone & Leigh release it's single with Toone's original songs "Swing Like a King" and the title track. Erin photographs them for the cover of The Bay Times.

Elvis Herselvis & The Straight White Males tour the south and get national press coverage when she appears at The 2nd Annual



Elvis Presley Conference at the University of Mississippi. Graceland withdraws their support when they find out she's a Lezzzbian Drag King!

Toone & Erin launch the Madkats website to document the emerging king scene.

Erin begins the *Kings of the Road* photo project. After reading the article in San Fransisco Weekly and seeing Buster Hymen in Provincetown, Maureen Fischer creates Mo B. Dick & launches *Club Casanova* with Mistress Formika in New York City. Many influential kings including Dred, Lizerace, and Sir Real emerge from Casanova as well as jordi N Y C's ongoing website and the Drag King discussion list.

Peggy Shaw plays passing woman/bandleader Billy Tipton on Broadway in *Slow Dance*.

1997

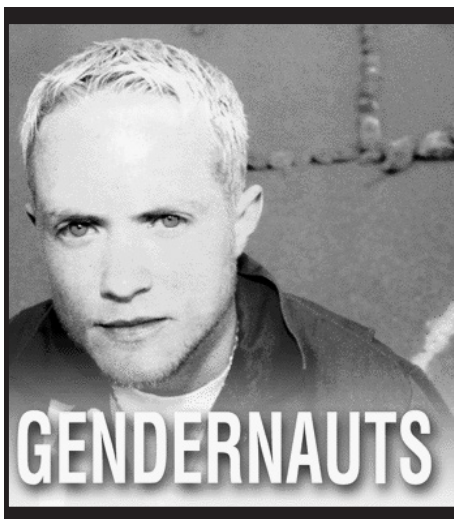
Duke aka painter Cooper Lee Bombadier wins the 2nd San Francisco Drag King contest. Lu Read produces from here on (yes Victoria, 2 years were skipped).

San Francisco hosts The New York Club Casanova Kings for two events to benefit Stone Butch Blues author Leslie Feinberg. Performers include Harry Dodge and Silas Flipper's The Dodge Brothers, Mo B. Dick, Fudgie Frottage, Crush Velvet, Vinnie & Mario Testosteroni, Willy Ryder, Texas Tomboy, Duke, Elvis Herselvis, & Toone as Dodge Dakota. Monika Treut chronicles it all for her documentary.

Gendernauts released in '99 and Madkats has Erin's photos of both nights.

Della is now Del La Grace Volcano and comes to the states to shoot Kings for *The Drag King Book*.

Lu's Fudgie Frottage and Toone as Remy Martin launch Club Throne (where kings cum).



Murray Hill runs against Rudolph Guiliani for mayor of New York.

H.I.S. Kings founded in Columbus, Ohio.

1998

The Drag King Book with photos by Del and text by Judith (Jack) Halberstam is released on Serpents Tail. Kings from New York City, San Francisco, London, Paris and Milan are represented. Jack also namechecks H.I.S. Kings and the emerging troupe phenomena.

Although Leigh & Toone defer, Dred, Mo, Del, Flare, Fudgie and many others begin appearing on the Maury Povich show's special Drag King episodes. There have been 4 to date.

Arty Fischal aka Leslie Einhorn wins the 3rd San Francisco Drag King Contest.

Mo B. Dick makes a cameo appearance in John Waters' *Pecker*.

Hans Scheirl releases the film *Dandy Dust* about a split-personality cyborg of fluid gender.

1999

1st International Drag King Conference & Showcase is held October 15-17 in Columbus,



Live! from NYC

San Francisco welcomes The Kings of New York
3 nites • 3 clubs • 3 shows

Friday Nov. 7th • @ the COCO club
SOMA HANGOUT The Kings of New York in "Cruising" a live stage musical/lipsynch adaptation of the 70's gay-leather-daddy schlock film. @ the COCO CLUB 139 8th St. @ Minna • 8:30pm • \$10 •

Saturday Nov. 8th • @ Club Confidential
ELEGANT GENDERATI CABARET • The Kings of New York plus: emcees Joan Jett Blakk & Sister Roma • Dodge Dakota • '97 SF Drag King Duke • all-boy Fashion Show with House of Strangelove • Beautiful Rope by Dark Angel. Monika Treut filming • Surprises! • Your hosts Jordy Jones & Mr. Stafford • Dress to Impress • @ the EMBASSY LOUNGE 600 Polk St @ Turk • Door 8pm/Show 10pm • \$10

Sunday Nov. 9th • @ DRAGSTRIP
THE BIG CLUB • The Kings of New York with emcees Mo B. Dick & Elvis Herselvis plus: Juanita More & Tami • Gold • Glamamore • Duke • Scorchy • Ethyl Merman • The Dodge Brothers • Trauma Flintstone • Conrad Champagne • Jordan LaMoore • Mrs. Mark Sargeant • Fudgie Frottage • Fudgepac Shakur • Cockatelia • DJ Alvin A Go-Go • Video by Please Louise Productions • @ the DNA LOUNGE 375 11th St. @ Folsom • 8pm-2am shows @ 9pm & 11pm • \$7 • Info: 331-9595 x300



Ohio produced by H.I.S. Kings.

Flare found Toronto Kings.

Barry (fresh) White wins the 4th San Francisco Drag King contest. Smoov Dawg and Electro are the runners up.

Peggy Shaw performs **Menopausal Gentleman**.

2000

Electro aka Cassie Holman wins the 5th Annual San Francisco Drag King Contest.

2nd International Drag King Extravaganza held in Columbus, Ohio. Kings from 20 states & 2 Canadian provinces attend.

Drag King Ken and Johnny Kat from Washington, DC produce **King** - the first Drag King zine.

Harry Dodge is a featured gender fluid character in John Waters' **Cecil B. Demented**.

Several of Del's photographs from **The Drag King Book** are commissioned by HBO for a **Sex in the City** episode in which a straight male photographer has a show on Drag Kings.

Disposable Boy Toys founded in Santa Barbara, California.

2001

The Susan Lucci of San Francisco kings: Howie Weinus aka Vinnie Testosteroni aka Rat Bastard aka Malia Spanyol wins the 6th Annual San Francisco Drag King Contest.

Harry Dodge and Silas Flipper release their gender fluid buddy movie **By Hook or Crook** to a sell out crowd and a standing ovation at the 25th Frameline film festival.

Leigh Crow forms the Drag band Flatcracker.

Paul Wanka wins The Mr. Trannyshack contest. Members of the Go-Gos are judges.

Erin's **Kings of the Road** photo exhibit is shown to critical acclaim and an extended run in Long Beach.

Jordy Jones curates the Trans-Art show, which includes Drag Kings by Erin, Self-portraits in drag by Annie Sprinkle, work by Del and Chloe Atkins as well as Jordy himself and several other transluminaries. Toone creates the ongoing trans-art.org website.

Murray Hill holds the 1st Annual Drag King Invitational in NYC in September.

Carlos Las Vegas from Winnipeg, Manitoba, Canada and Ken Vegas from Washington, DC produce **Kingdom International Drag King Magazine** November 1st, 2001- the first International Drag King magazine.



3rd International Drag King Extravaganza held in Columbus, Ohio in November including the first Drag King Film Festival.



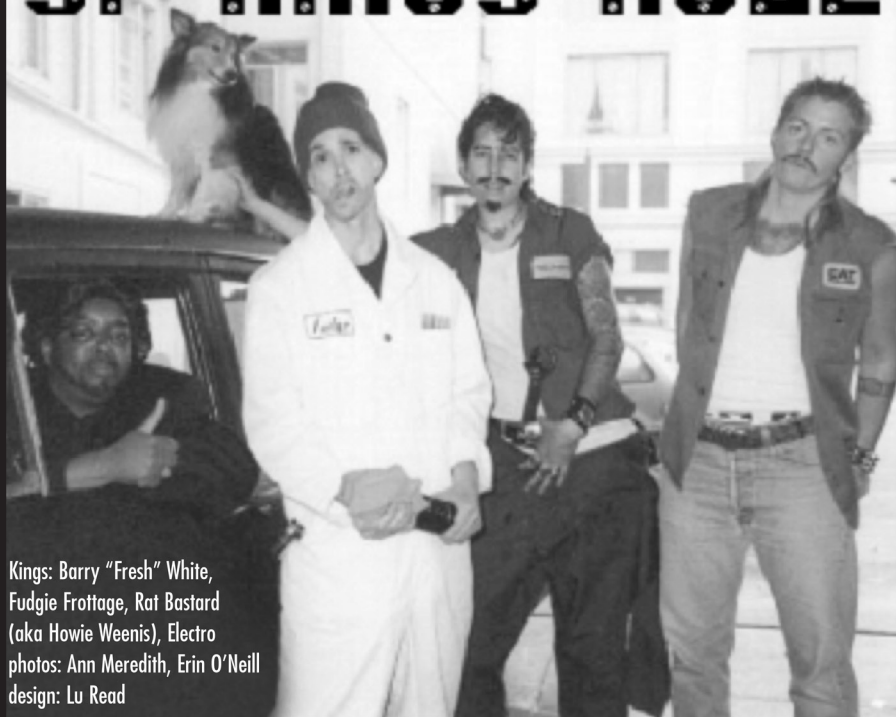
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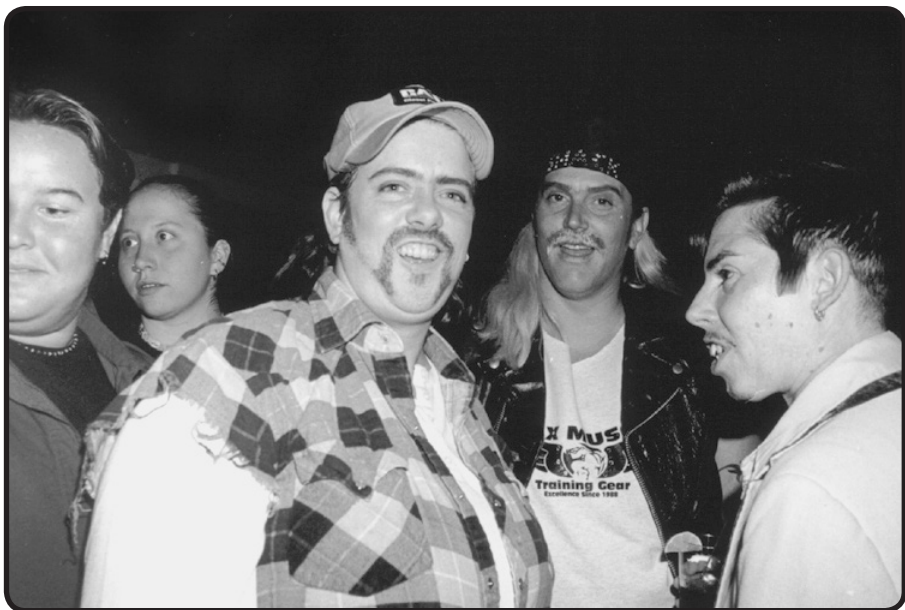


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SF KINGS RULE



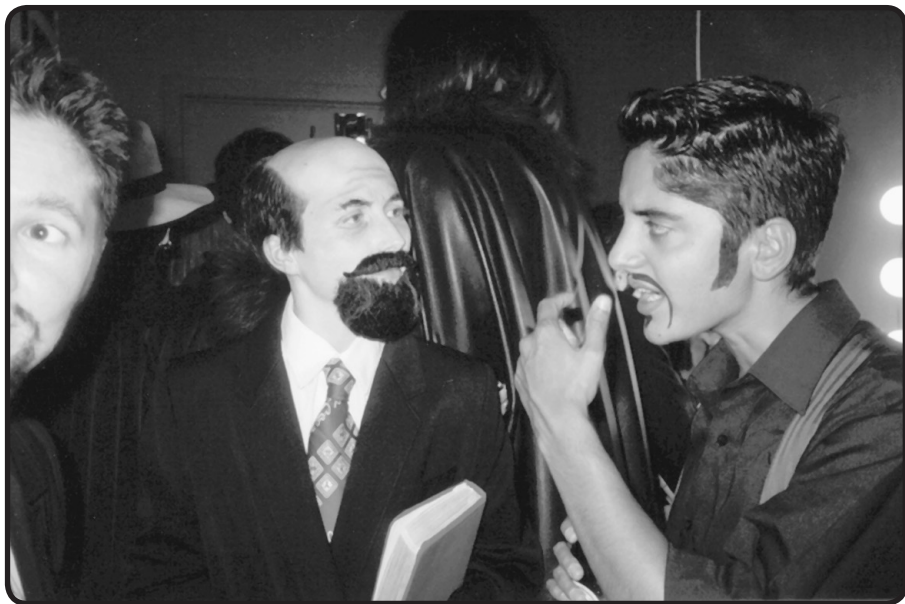
Kings: Barry "Fresh" White,
Fudgie Frottage, Rat Bastard
(aka Howie Weenis), Electro
photos: Ann Meredith, Erin O'Neill
design: Lu Read



Bubba, Shack & Annie Toone



*Anty Fischal, Mario Testosterone, Vinnie, Fudgie Frottage
San Francisco Drag Kings 1998*



Two king contestants chatting backstage at the San Francisco Drag King Contest 2000



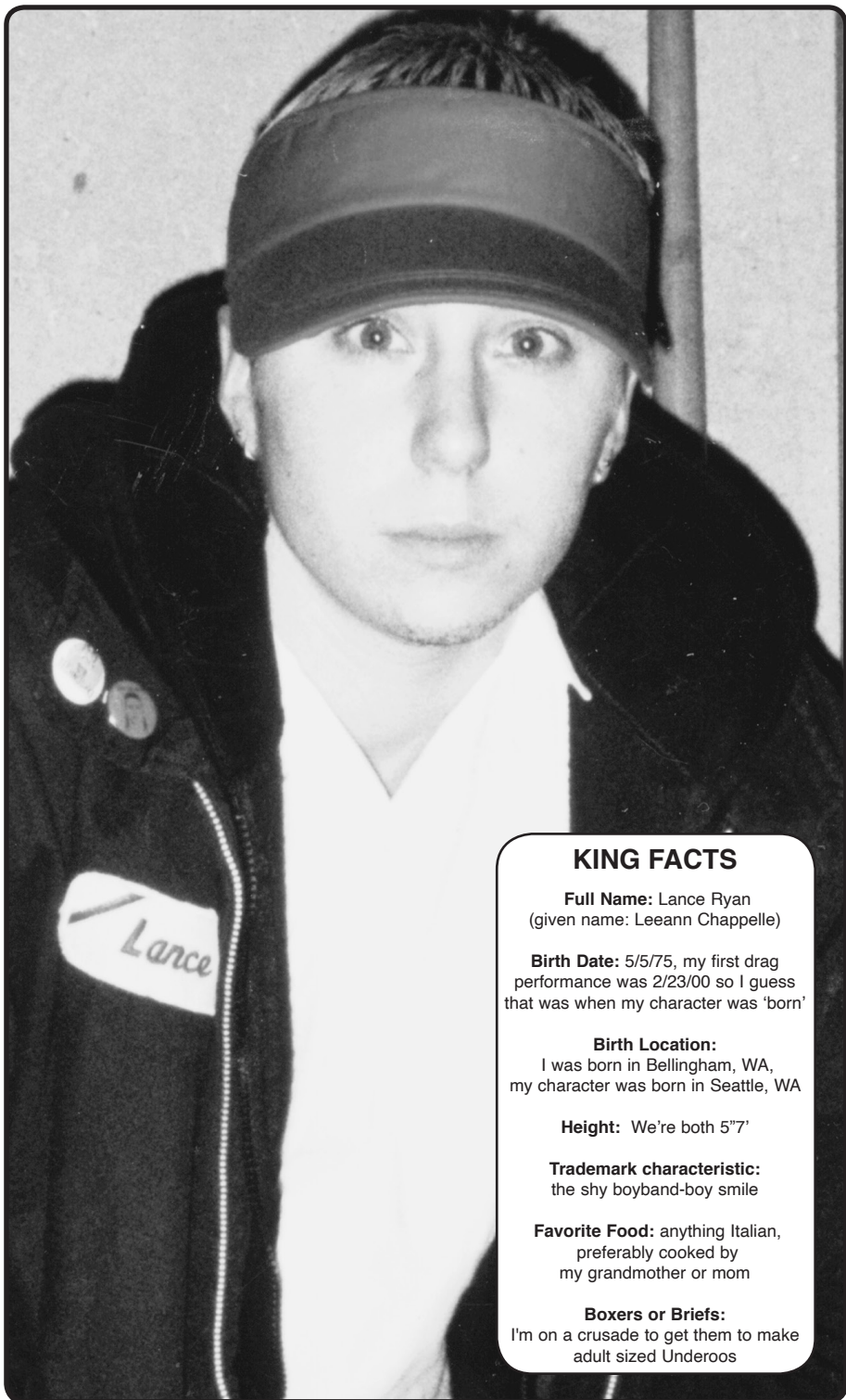
*Captain Lauri
at the San Francisco Drag King Contest 2000*



MC Leigh Crow



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KING FACTS

Full Name: Lance Ryan
(given name: Leeann Chappelle)

Birth Date: 5/5/75, my first drag performance was 2/23/00 so I guess that was when my character was 'born'

Birth Location:
I was born in Bellingham, WA, my character was born in Seattle, WA

Height: We're both 5'7"

Trademark characteristic:
the shy boyband-boy smile

Favorite Food: anything Italian, preferably cooked by my grandmother or mom

Boxers or Briefs:
I'm on a crusade to get them to make adult sized Underoos

Lance

Seattle, Washington, USA

Interview by Clarissa (CJ) Lagartera

DK Interview

What is a drag king to you?

A drag king to me is anyone regardless of gender/sexual identity who performs masculinity. A pretty open ended definition, but I feel there is room in the drag community for all types of gender expression.

Can you describe your drag king character? What types of performances / presentations do you do?

I have a few on stage personas that I perform. My favorite is the boy band character. My earliest drag king fantasies were always set to New Kids on The Block in my teenage years. So performing with the drag king boy band BoyToyz has been a personal dream come true. My drag name, Lance, comes from a resemblance to Lance of the boy band NSYNC who has become sort of a model for my character.

I started out performing as one half of the drag duo, The Wild Boys performing to Duran Duran songs. That character is also really fun for me because I love 80's music and clothes. Pastel shirts, skinny ties, spiked up new wave hair, there is something very feminine about men's fashion in the 80's. And for me, it's fun to perform a drag character that is not showing a traditional, over the top, masculinity.

I also have been playing around with some solo performances. I entered the drag king contest here in Seattle in January performing an act to Eminem's "The Real Slim Shady". I used signs showing statistics on youth and hate crimes along with the song to make a statement on the dangers of hate speech being incorporated into popular culture through song lyrics. It was definitely a more political performance than I usually do and I felt very good about being able to use drag kinging to show a positive message.

Often drag kings describe how drag kinging facilitates issues of gender fluidity. Can you comment on this?

I definitely agree with this statement. I know for me personally, drag performance came along at a time in my life when my gender identity was rather confusing. Doing drag has given me a safe and

supportive space to not only explore my gender issues and questions, but to help educate others on different forms of gender expression through performance. For me personally, drag has given me the space to explore my own trans identity without transitioning. It gives me an arena to act out different forms of masculinity to find what is comfortable for me. I feel, in that respect, that drag can be a positive tool to educate others on gender and gender as performance. I also feel that drag performance is a positive and entertaining form of activism.

Can you describe the first time you went out / performed as a king. Was it a positive experience for you?

The first time I performed as a king was a very positive experience for me. I was terrified, but got through it and I think I even remembered all the words to the song I did (I had been going to drag shows in Seattle for a few months before I got the nerve to get up on stage and the idea of an act to do). I look at pictures now from the first show and see how my act, my look, my stage presence have all changed so much in just a little over a year. It's exciting to keep evolving and growing as a performer.

Can you describe the drag king scene in Seattle?

I feel really lucky to be part of the Seattle drag king scene. I feel like the scene we have here is very supportive and open to new performers. I also feel like Seattle kings do a great job of putting on thoughtful, political performances that are entertaining at the same time. It's tough sometimes to find songs and ways to perform masculinity in a way that is positive and respectful of your audience. There are so many performers and troupes I admire in Seattle and being able to get to know them and work with them has been a very rewarding experience for me. Acts like the Bamboo Clan who continually amaze and inspire me, Freddie Fagula and Hellery Homosex who have a drag film coming out this summer, Jade Fox, Milky Way, and my friend and biggest inspiration in drag,

Thirston. The scene here is still relatively new and constantly changing. I feel that we have built a solid core of performers who have name recognition and fan following; but there is always room for newcomers and there have been some amazing one time only performances. Steve Wells, owner of ReBar in Seattle has probably been one of the biggest supporters of the Seattle drag king scene, donating space time after time for benefit shows. And the local queer press has also been very supportive in their coverage of our events and shows.

Do you have any advice for those who are interested in being a drag king?

I feel that anyone who wants to should, first of all, not be afraid or intimidated. There are always spaces for new kings. Practice, practice, practice! By no means should your first

performance be perfect, but how comfortable you are with your appearance, presence, and your act will be evident to the audience. So, you should try and at least look like you've done it before. There is room for all kinds of expression, ideas, and creativity in the drag community. So when you choose a song, think carefully about what you want to represent and how that will look to the audience. That is advice that was given to me a while ago and has helped immensely.

Any last comment you would like to add to the interview?

Just that I appreciate so much what you are doing with this publication. I think the first zine was such a great resource tool for kings everywhere to connect and read about what is happening in other cities. Thank you so much for putting this together!



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History of the LGBT Collective*

The LGBT* Collective was founded in 1991 as a UWSA-recognized group and was originally known as The LGB Collective. It gained the status of a service group in 1994. This was done to address the need for a safe space for Lesbian, Gay and Bisexual students, staff and faculty to meet. As the Queer community changed and diversified, we had to keep up with the times, and now we officially welcome Transgendered people, as well as people who don't wish to label themselves with a sexual identity (that's the '*'), and Queer-positive straight people. While keeping a safe space open is still one of our primary focuses, a larger part of what we do is educate, support and organize events both on and off campus in the hopes of promoting positive attitudes towards LGBT* people. Last year, our center had over 300 visitors. Hopefully we will have even more in the years to come!

A black and white portrait of a young man with dark, curly hair, looking directly at the camera with a serious expression. He is wearing a light-colored button-down shirt with a patterned tie. The background is a mottled, textured grey.

KING FACTS

Full Name: Tom Erge
it comes from the statement 'to merge'

Birth Date: January 17th, 1975

Birth Location: Kendall, England

Height: 5' 6"

Trademark characteristic:
Wanking, disgusting tongue action,
& juggling

Favorite Personal Saying:
Doesn't say anything, I stare.

Favorite Food: Bread

TOM ERGE

Melbourne, Australia

Interview by Clarissa (CJ) Lagartera

What is a drag king to you?

I live my life as Tom more and more openly. This everyday life, to me feels like an acceptance of my need to cross dress. On occasion I enjoy the creativity of drag, a form of entertainment that is comfortable with my compulsion to be Tom and a forum to meet others who accept me as Tom. Off the stage I am still Tom. I don't feel like I am a drag king; I perform drag, and my name is Tom.

Can you describe your drag king character?

What types of performances/presentations do you do?

Describing my drag king character is a very strange thing to explain. Tom isn't only on the stage doing his stuff. There is a difference between what Tom does as performance and what he is like as Tom. To explain this effectively, I often speak as if Tom is someone else almost at the same time as sounding like I am Tom. In other interviews this has had some interviewers very confused. Often when I hear myself speaking this way I feel like I sound like a proud parent, but I can't help that. I am Tom Erge, this part of my character is real all the time. I am comfortable introducing myself as Tom. In a way I am trying to express that Tom is not a stage name. The basic interest Tom has is in his relationship to himself. He is nervous in character at the same time as incorrigible. He will say things that are inappropriate due to his innocence and lack of confidence. He is intelligent and feels sex driven. His shows are about his desires and fantasies. Tom believes whole

heartedly in freedom of expression: his shows involve a combination of everyday scenarios and his relationship with them. For example, when he is nervous about his appearance, he will wank, anywhere at any time. He likes a physical challenge, for example, wanking and eating a plate of peas at the same time, whilst listening to 'Tiptoe Through The Tulips' by Tiny Tim. He has been a member of the Air Band, lip synching lead vocals to many great 60's hits with his fellow Vietnam Veterans on air guitar, drums, bass and organ. He has exposed himself as the good little puppy he is to please his Mistress. He was granted a second penis from the GLBT god, which he then dedicated to Jim Morrison by lip-synching to 'Love Me Two Times'. Off stage, Tom is a quiet and reserved pervert, standing at the end of the bar monitoring all that's going on in the world.

How about other drag kings?

What works and doesn't work?

I find I am attracted to drag king performance that is cabaret in style. It involves theatrics and has something to say about culture or the ideas behind doing drag. Personally, I am not so focused on impersonating men, I prefer to see stuff that challenges my own community, changes our thoughts on gender, not only expressing gender fuck ideas but also exposing them. I like to feel like I am learning new things about myself at the same time as exposing ideas about my own sexuality and gender that I have processed through performance. So I always enjoy a

challenging performer. I also am intrigued by the amazing qualities and opportunity that the drag king environment offers for performance. Over the past year I have been amazed at the ideas and strengths of other performers, who have not necessarily performed before, let alone done drag. I have seen people, whose only interest has been to come and see the shows, become compelled to perform themselves. These moments have amazed and inspired me. Whatever doesn't seem to work for one person tends to work for another. The audience that is attracted to seeing drag kings tends to be as diverse as the drag kings themselves.

You have a great web site. What is the drag king history / scene like in Australia and where do you see drag kings going in Australia?

I am not an expert on the drag king scene in Australia. There was a group of drag kings performing in Sydney called DKSY. They did large, slick shows that attracted a lot of audience, but have unfortunately folded. Before Bumpabar and myself began King Victoria there were a couple of women in Melbourne doing drag king stuff with the drag queens; they continue to perform. I heard of one drag king competition in Melbourne. It seemed to be a one off. It was not as successful as King Victoria, which has been developing over the past year and a bit. King Victoria has developed a troupe of performers and following via word of mouth and support from community papers and clubs. It originally started as a competition, to develop a core group of performers. We ran the competition monthly in an intimate club. From the beginning of 2001 we resided in a couple of new clubs. We finally landed a queer friendly place, again very intimate. We have since maintained a weekly schedule of performers. The competition was a great success, but we wanted to have a space for regular performers. Now we are one of the unique drag king families around this world. I feel King Victoria is a strong willed troupe. We believe in creating a space for our audience and ourselves. We have already overcome many set

backs. Recently we have had a lot of opportunity to express ourselves in new arenas, from knocking the socks out of the drag queens' bras at our local pride awards to a feature article in a national paper. So whatever happens next, who knows? King Victoria has developed organically from a group of peoples' common interests and concerns. Some had said it was a waste of time, but others have really helped and supported us. We have been involved with many women writers, artists, filmmakers and performers. Combined this has developed into an enriched and lively club. I would like to see King Victoria touring and introducing themselves across Australia, hopefully inspiring others to pull together to initiate more drag clubs. The more the merrier, we say.

How did drag king Tom Urge come about?

I began doing drag because there were not enough performers in the first heat of the King Victoria Drag King Competition. An emergency meeting was held at the King Victoria head quarters, Bumpabar's flat. Bumpabar is very persuasive and managed to get me to do a show. Within 21 days I was performing.

What is your most memorable experience as a drag king?

Recently, for our local pride awards King Victoria was invited to perform. It was a big gig, our audience was diverse and it was our chance to show off. We knew we were going to be the only drag king show of the evening, and not many of our followers would be there. There were 7 drag kings, all doing a choreographed number to 'Its Raining Men'. The buzz came as we walked on stage, stood with our backs to the audience and heard the scream go through the room. We danced our butts off and had them screaming for more. I was proud and electrified. We all got buzzed that night.



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KING FACTS

Full Name: Ken Vegas

Birth Date: June 16th, 1973

Birth Location: Washington, DC

Height: 5 foot 10' inches

Trademark characteristic: Eyes and wink

Favorite Personal Saying:
Where there is a will there's a way.

Favorite Food: Sushi

Boxers or Briefs: Briefs of course,
so my dick won't fall out.

photo by: Maggie Ross/ MRI 2K

KEN VEGAS

Washington, DC, USA
Interview by Clarissa (CJ) Lagartera

What is a drag king to you?

A person who expresses gender fluidity, through their clothes, attitude, and body language.

Can you describe your drag king character?

A big flirt with the ladies. He loves to perform as if he is having sex on stage. Ken has tried to branch out and have a lighter more humorous side to him, but the Sexy King Ken always feels more natural and confident. His dress is always flamboyant and he mixes elements of both male and female drag to create an ambiguous king.

What types of performances/presentations do you do?

I try to play with my ambiguous king persona and see how I can re-interpret songs that I like and make them my own. I prefer to add twists to my performances like the time I performed Marilyn Manson's "Dope Show" and did it as King Louis the 14th, to express the overindulgence of drugs and opulence. It created for me a breakthrough of how two separate time periods can be brought together and make a unique statement on modern day realities. Regardless of what kind of performance I do, I always try to make it my own. I never do impersonations, unless specifically requested, like Elvis or George Michael, but other than that I am always Ken.

I think it is important to discover our own character's voice and use it to interpret the songs we chose to perform to.

Washington was one of the cities named as a place that cultivates drag kinging. Can you mention the drag king culture in Washington?

We are very fortunate to have a thriving king culture here in our Nation's Capital. We try to encourage all of the kings who are part of the king scene in DC to explore their possibilities and potentials, as well as strongly attempt to get the audience as stimulated as possible. We are still in the process of creating this culture, but I am happy to say that now, after five years of kinging, the queer community in DC definitely knows what a Drag King is today. That is awesome!

While kinging in Washington is fairly new, what has been done to attract new drag kings?

When we need new kings, I make announcements at the show that we are looking for kings, or folks who want to king come up to me and give me their info. We always make a point to keep Drag Kinging in DC an opportunity for anyone and everyone who wants to participate. We have monthly meetings to keep the kings in tune with one another, as well as provide a space for new kings to learn how to king in a very supportive, respectful environment. This approach has worked very well over the last year and a half. Our goal is to create a space for all types of kings to express themselves.

Club Chaos is home to Washington drag kings. What kind of advice can you give to individuals who live in smaller or rural queer communities who want to start kinging or develop drag kinging?

Flare gave me some really good advice (See Flare's article on page 70). When I asked him how to start up a troupe, he said, "I only ask two things from my kings, 1.) to know their lyrics, and 2.) to be on time." Along the way I added that the kings who perform in our troupe must be respectful and supportive towards everyone involved. Basically, no internal drama or that person will be asked to king elsewhere. Also, at all times one must be aware that the king shows are divided into three parts that are equal, made up of the kings, the club management, and the audience. Each of these parts make up the success of a king show. All parts must be happy if the king show will sustain itself. I try to keep the balance of these three parts and to do what I can to make everyone happy. Even though it is almost impossible at times, I do my best. Last but not least, **ADVERTISE, ADVERTISE, ADVERTISE.** Try to get the word out there with flyers, posters dropped at appropriate places where you think your audience may see them, i.e. queer bookstores, coffee shops, ladies nights and the space you hold your king show.

Where do you see drag kings going culturally?

A lot has taken place in the last five years to propel Drag Kings in the community as well as the world at large. As we network and get to know one another, drag king culture can only grow. Ideally, I would like to see the word "Drag King" be a household word.





PUTTING a TROUPE TOGETHER

by *Flare*

Producer of the Toronto Drag Kings

Toronto, Ontario, Canada

Hi my biological name is Clare Smyth, but you can call me Flare. I've been a drag king performer for six years. Over three years ago, when I moved to Toronto, I created the Fabulous Drag King group. It consisted of five people. Last year the main group had grown to eight performers, a stage manager, a couple of stand hands, and we changed our name to The Toronto Drag Kings. Every single member helps run the show from the time we set a date to the last moment of cleaning up the change-room. It is what makes us a group.

Taking Part in a Troupe

Is there a drag king troupe in your area? If there is, that doesn't mean you can't start one; however, that does mean one is already established. It is always best not to compete. If there is, find out as much as you can about the group. Approach them. Ask for the troupe manager. Who knows? Maybe this is a group you want to join.

Getting Started

Venue

First thing you need is a venue. Do some research in your community. What bars have a stage, sound and light system in the queer community? You are looking for a space that you will be able to work in. Plus, do you get along with the bar manager? This could be a person you will be working with for a couple of years. Make sure you can communicate. Last, but not least, will the audience be comfortable? Always think about your audience. They are your bread and butter, and the blessing for the performers.

Performers

Performers. You need some. I went around the gay neighborhood in Toronto and put up signs that said "Drag Kings needed" with my contact information. I got feedback from five people. The sixth person I saw dancing on a dance floor and begged to be in my show. She's still with us. I called the venue and asked them if I could book the place a month later, giving me a month to advertise.

Advertising

You need to do it. No one will come to your show if they don't know about it. The information should be easy to read with a logo that stands out. Come up with a name for your group. Ask people for help with this, if you want. It should be big and bold on the poster and flyers. Have the date, time, price, what it is, and the location. Put posters up everywhere you can think of. Have the performers help. Anytime someone who is in the show goes out they must flyer. That can mean leaving them at popular venues, or (and this is the best way) handing them to people and talk up the show at the same time. Again, if they don't know about, it they won't come.

The Show

You need more than performers to run a show; you also need an M.C., a door person, a stage hand, and a stage manager. Sometimes the bar will provide you with a couple of people, or they can be someone you know and trust. These people will be your right hands. They make a world of difference. It is important to treat them with respect and to ensure the other performers do as well. You should also pay them.

Note: the week (or even two) before the show, ask the performers what songs they plan to do. Nothing is worse than hearing the same song twice.

Take the performers CDs and ask them to come into a space together. Put the CDs in the order that they will go in. On each CD have their name, song or track number, and if there are any special directions, ie. fade music @ 2:40. You may be the emcee. Many managers are. However, if you find someone who is able to speak to the audience well, use them. A good emcee can really strengthen a show.

Money

Let the show begin. You have just had your first show! The performers are excited, you are excited, the bar is excited (cause you just made them some money). You are excited cause the door person is back and now you have some money. Payment is a personal choice, but I recommend you pay everyone who helped out. Performers and emcee should always get paid. This will keep them coming back. So everyone is happy and wanting to do it again. Now what?

Respect & Consideration

Have respect not only for the members in your group but your community/audience.

Always try to be approachable and polite. You want people to come to your shows and to tell their friends to come next time. It is important to be involved in your community, including the other members.

Working with the Kings

Have goals. The show should grow in time. Have goals on how to make it better.

Communicate. It is important to understand where your performers are coming from. Monthly meetings really help. At the meetings, discuss goals and what is needed for the next show.

Be fair. Be fair with the money and with how you treat everyone. This is probably your hardest job. There is no place for ego's when you are trying to keep the show running smooth, (especially from yourself).

Performers

Know your lyrics!!!! Most drag kings are lip synchers. Nothing is more distracting than someone who isn't following a song properly.

King tips:

- Be aware and study other performances to improve yourself.
- Try to be original.
- Have a stage name (something catchy).
- Have respect for your Manager, the people working with you, and the other performers.
- Communicate with your emcee about how you want to be introduced.
- Be on time.
- Don't forget your music.
(done this myself a couple of times).
- Put effort into your costumes.
- Have fun!

Producer/Manager

Be on top of it all. This is your job as Producer/Manager. You have to keep on top of everything to make sure it gets done. Set up a group email with your kings, or plan your phone calls. The audience should feel like the show is smooth, even if you have hit a couple of bumps on the way.

Try not to get involved in personal dramas. Allow the performers to use the stage to release their creative side. You may not like the number that they are doing, but someone in the audience probably will. The stage is theirs. Just stress knowing their lyrics.

Producer/Manager Tips

- Be prepared to work.
- Be honest.
- Be fair.
- Always be thinking about what is next. Set goals.
- Be on top of what is happening in your community.
- Be involved in your community.
- Be on top of what is happening in your group.

Good luck!

Flare



photo by: Kevin Kelly

KING FACTS

Full Name: Christopher Noel

Birth Date: January 5, 1971

Birth Location:

Toronto, Ontario, Canada

Height: 5' 8"

Trademark characteristic:

My long hair pompadour

Favorite Personal Saying:

Wherever you go, there you are.

Favorite Food: Curry chicken with

rice & peas, or Indian food ...

oh and Ethiopian. Mmm fooodood.

Boxers or Briefs: THONG!

TEL

CHRISTOPHER NOEL

Toronto, Ontario, Canada • Interview by Clarissa (CS) Lagartera

What is a drag king to you?

Anyone who feels that they are and feels passionate about it.

Can you describe your drag king character?

Burns, leather, swagger, sexy, suave & fun.

What types of performances/presentations do you do?

I do some John Travolta, that's where I started. Harry Connick, Elvis, Leather Cowboy, Ricky Ricardo. As well, I have a character named Juan Somore who is more stand up comedy than anything.

What 's interesting is that you have long hair. Has it been a hindrance or benefit to your performances?

It's great. I can do long or short hair. I just did a "Johnny Depp in BLOW" look with my hair down and loved it. I have a unique way of turning my long hair into short hair by making it into a pompadour. I hope to show my skills off at the science fair at the drag king extravaganza in OHIO.

Can you describe the drag king history/scene in Toronto.

I was performing solo before our troupe started. It has been about four years for me now. I was sub-consciously aware of a former group, Deb Pearce ,with whom I now perform. I realized I had seen them on TV once when she and I started doing drag together. She has been doing it for 7 or 8 years now. About 3-1/2 years ago, Flare started the troupe I am now a part of. I performed in the first show and haven't stopped since.

As being part of the Toronto Drag King Troupe, What is your most important experience as a performer?

I would have to say I now realize in retrospect, that joining a troupe has been the most important thing. I have done more through the group than I could ever have done alone. The support is there, we are now a really cohesive team and we are friends as well. We push each other to always improve and to think about our performances. I love to do my own performances, and can whenever I want. The best of both worlds! Why not have it all?

You've mentioned that you were changing your name. Is that Christopher Noel's "alter ego(s)"?

Well, I think that I don't so much want to change my name, as have different names based on how I feel. I am known as Christopher Noel, so it is hard to get away from that.

What made you come to this decision ?

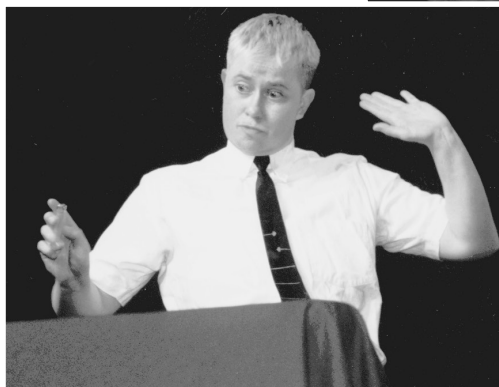
I guess I felt I wanted a name that people would call me by. Christopher Noel (or even just Christopher) doesn't really roll off the tongue. I'm always just Noelle, and I think I want to have an alter ego, a representation of my maleness.

Do you have anything further to add to your interview?

Just want to send good warm fuzzies out to all my fellow kings. It has been great meeting so many of you and I feel lucky to know you all.

DRAG-ON!







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Interview with Drag King Dred

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Social Text

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Times

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Kingdom

WEB - SITES

King Troupes/Groups

Chicago Drag Kings •	www.bryerworks.com/dragkings
The Columbus Drag Kings: HIS Kings •	www.hiskings.com
Denver Drag Kings: Zu Kings •	www.zudragkings.itgo.com
Louisville Drag Kings •	www.geocities.com/mattncompany
Melbourne Australia Drag Kings •	www.fig.net.au/kingvictoria
New York City: Club Casonova •	www.pipeline.com/~jorinyc/kings/htm
Santa Barbara Drag Kings: The Disposable Boy Toys •	www.thedisposableboytoys.com
The Toronto Drag Kings •	http://thetorontodragkings.tripod.com
Virginia Drag Kings •	www.geocities.com/nsynckings
The Kings of Berlin •	www.dragkingdom.de

King Individuals

Annie Toone •	www.madkats.com
Carlos Las Vegas •	www.geocities.com/carlos_lasvegas
Diane Torr •	www.pipeline.com/~jordinyc/torr/
Dred •	www.dredking.com
Duncan B. Deep •	http://hometown.aol.com/dbdeep/myhomepage/profile.html
Ken Vegas •	www.kenvegas.com
Lance •	www.lance-ryan.net
Thug •	www.geocities.com/thugdragbc/index/html
Willy Ryder •	www.willyryder.com

Learn To King Sites

Instructions: •	www.d.umn.edu/student/MLRC/glbtdragking.html
Learn to Pee Standing Up •	www.restrooms.org/standing/html
	www.shenis.com

Purchases

Come As You Are •	www.comeasyouare.com
Good For Her •	www.goodforher.com
Toys In Babeland •	www.babeland.com

Education

Drag King Masters Thesis •	www.laurenhasten.com/testbuild/academgenderlh.htm
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Drag King List Serve

If you want to join in or hear what all kings are talking about, join the list serve that connects the king community:

www.queernet.org/lists/dragkings.html.tripod.com



Girls
Boys
Kings
Queens
Gay
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Whatever...
We
Welcome
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Tuesdays

Pool Night - 9:30pm

Wednesdays

Karaoke - 10pm

Thursdays

Torch Song Lounge

Fridays

TGIF - Exotic Dancers 9:30pm

1st & 3rd Saturdays

Womyn's Night

2nd & 4th Saturdays

Men's Night

Hours- Sun 6pm-12am

Mon: Closed

Tues & Thurs: 8pm-12am

Wed: 8pm-2:30am

Friday & Saturday: 8pm-3pm

**The Heart of
the Community**

272 Sherbrook Street
Winnipeg, Manitoba, Canada
R3C 2B9

Phone: (204) 786-1236

Fax: (204) 774-5091

Email: gios@mb.sympatico.ca

Web-site: www.gios.mb.ca



Fast Friday Productions presents H.I.S. Kings, a drag king troupe based in Columbus, Ohio. H.I.S. are comprised of like-minded boyz who have been shaking up the Midwestern queer scene for years.

Named after the three original kings, **Helen, Ivett, and Sue**, this troupe of gender bending folks prove that there's more to Ohio than cornfields and cowpatties.

With performances ranging in style from hip hop to country, golden oldies to reggae, H.I.S. Kings truly are "the bomb."

These boys and their luscious emcee Lustivious de la Virgion combine lip synching, choreographed dancing, and theatrical skits to uphold their promise to deliver **"100% Pure Fun."**

On September 13, 1996 at Jack's A Go-Go a.k.a. Summit Station, Fast Friday Productions put on the first Fast Friday in the history of Columbus, Ohio. & DJ Love '99



SEP 13 2001

H.I.S. Kings Calendar

November 2001

- 2-4 IDKE.3

January 2002

- 21st Benefit @ *Axis*
- 18th Dragdom for
- 28th Benefit @ *Axis*
GLBTIA Awareness

February 2002

- 2nd Dragdom @ *Woody's (DSU)*

March 2002

- 3rd *International Showcase* explosion @ *Wall St*
- 4th Brunch @ *Club 202*
(check our website for details)
- 17th FFP "Silver Party" @ *Club 202*

www.hiskings.com

IDKE 4

The International Drag King Extravaganza



**A Weekend
Celebration
of Drag King
Community,
Culture, &
Commaraderie.**

**FALL
2002**

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Fast Friday Productions: P.O. Box 82591 Columbus, Ohio 43202 • 614-262-6558
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